

THE BUSINESS, TECHNOLOGY & ART OF ANIMATION

February  
2006

# ANIMATION<sup>TM</sup>

## MAGAZINE

**Will the 2D  
Curious  
George**

**Pop the CG Bubble?**

**NATPE**  
Newsmakers

**Betting on the  
VFX Oscars**

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FOR YOUR CONSIDERATION  
**BEST ANIMATED FEATURE FILM**

DIRECTED BY **MARK DINDAL**

**"IT'S ONE OF THE FUNNIEST  
AND MOST EXHILARATING  
MOVIES IN YEARS...WITH  
A STORYTELLING SENSE  
AND GRAPHIC PRECISION  
WORTHY OF THE OLD  
ANIMATION MASTERS."**

-Richard Corliss, **TIME**



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**CHICKEN  
LITTLE**



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**On the Cover:** After spending many years in development hell, H.A. and Margret Rey's *Curious George* character makes it to the big screen.







**T**he brilliant cartoonist (and writer) Bruce Eric Kaplan had a great little drawing in an early December issue of *The New Yorker*. Two solemn looking kids are leaving a movie theater and one of them is crabbily saying to the other, "I could've done without all the wisecracky stuff for adults."

It's one of those Kaplan moments that beautifully captures the current cultural zeitgeist. Most of the people I know have had it with all the cutesy inside movie references and the cleverer-than-thou attitude we see both on the big screen and on TV shows every day.

It's funny how so many of the great features from the golden age of Disney animation stand the passage of the years because they didn't have to con their audiences with hipster, inside pop culture, wink-wink attitudes. Those films had richer, more intoxicating elements to draw us in—that's right, we're talking memorable characters, beautiful art and sophisticated storylines that grabbed our hearts and minds and didn't let go until the final credits rolled. They didn't need to reference other movies and pop idols.

That's why we're so thrilled that Universal/Imagine decided to keep all the essential traits from the popular *Curious George* books in the upcoming 2D animated feature. After surviving a full-CG treatment and having to suffer the slings and arrows of a decade-long development, the movie will finally play in theaters in February. And we couldn't be happier that the final result is a glorious TRADITIONAL 2D project. Let's hope it fares well at the box office, so that it will herald more projects done the old-fashioned way.

Trailblazing in his own way is the amazing indie animator Dave Warren, who has joined our sales team at Animation Magazine this month. Many of you know Dave as the creator of the very cool toon, *SoSophie*. You'll be hearing a lot more from Dave in 2006, as he's also helping us launch an online animation store. We are grateful to have Dave on our team, and I'm sure you'll love working with him as much as we do.

Finally, I would like to take this time to thank all of you for reading the magazine and supporting us through another fantastic year. Thanks for making our jobs here at the magazine so rewarding. Here's a promise: As long as there are brilliant creative minds making all those amazing TV shows, movies, mobile content, games and awesome shorts—and you continue to support us!—we'll keep writing about them in 2006 and beyond.



Dave Warren

*Ramin*

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Editor-in-Chief  
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## Quote of the Month



"Animation is built on plagiarism! You take away our right to steal ideas, where are they going to come from?"

— *Itchy and Scratchy* producer "Roger Myers"  
(*The Simpsons*)

## ANIMATION MAGAZINE

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FOR YOUR CONSIDERATION

# TIM BURTON'S Corpse Bride

## BEST ANIMATED PICTURE

Produced by **TIM BURTON**  
**ALLISON ABBATE**

## BEST DIRECTOR

**MIKE JOHNSON**  
**TIM BURTON**

## BEST ADAPTED SCREENPLAY

**JOHN AUGUST**  
and **CAROLINE THOMPSON**  
and **PAMELA PETTLER**

## BEST ART DIRECTION

Production Designer  
**ALEX McDOWELL**

## BEST CINEMATOGRAPHY

**PETE KOZACHIK**

## BEST FILM EDITING

**JONATHAN LUCAS**  
**CHRIS LEBENZON, A.C.E.**

## BEST ORIGINAL SONG

"Remains of the Day"  
Music and Lyrics by  
**DANNY ELFMAN**

## BEST SOUND EDITING

**EDDY JOSEPH, M.P.S.E.**

Annie Award Winner  
**UB IWERKS -**  
Special Achievement

3 Annie Award Nominations  
including  
Best Animated Feature

**WINNER**  
National Board of Review  
Best Animated Feature

**CRITICS CHOICE AWARDS**  
NOMINATION  
Best Animated Feature

"The Oscar® for this year's Best Animated Feature Film belongs right here...Burton aces it. The visuals are amazing. Burton and his co-director, Mike Johnson, use the stop-motion technique that really make it sing."

-Peter Travers, Rolling Stone

"It's a piece of genius. Johnny Depp is amazing as ever, ditto the filmmaker Tim Burton. Shot in stop-motion animation, you've never seen anything like it."

-Joel Siegel, Good Morning America

"The animation is astounding, and the story and characters are just as compelling. The visuals are dazzling and the characters vividly rendered."

-Claudia Puig, USA Today

[www.warnerbros2005.com](http://www.warnerbros2005.com)

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# The Animation Planner

## February

**1-3** Find out what's on the bleeding edge of digital content at the **IMAGINA** festival in Monte Carlo ([www.imagina.mc](http://www.imagina.mc)).



**3-4** Seattle hosts the **First Annual Science Fiction Short Film Festival** ([www.sfhomeworld.org](http://www.sfhomeworld.org)).



**5-12** Indie spirit is alive and well at the **Do It Yourself Convention** taking place at the Egyptian Theater and the Roosevelt Hotel in Hollywood, Calif. ([www.diyconvention.com](http://www.diyconvention.com)).



**7** Out on DVD today is **Bambi 2**, a new animated sequel to the beloved Disney classic. Also available for purchase is **Nick Picks Vol. 3**, **Pet Alien: Spaced Out**; **The Simpsons: Kiss and Tell** collection; and two great collections of Warner Bros. toons, the complete first seasons of **Teen Titans** and **The Batman**.



Pet Alien



The Pink Panther

**10** Universal releases the much-anticipated feature adaptation of **Curious George** in theaters today. Other new releases include **Final Destination 3** and **The Pink Panther**.

**15** Get a sneak peek at next year's hot playthings at the **American Int'l. Toy Fair** in New York City ([www.toy-tia.org/AITF](http://www.toy-tia.org/AITF)).



Bambi 2

**18** ASIFA-San Francisco hosts an **Open Screening for Students** event ([www.asifa-sf.org](http://www.asifa-sf.org)).



**20** The Web is the medium of choice for Italy's Flash animation contest, **AniMOWeb** ([www.animoweb.it](http://www.animoweb.it)).

**21** Spend an evening with the popular yellow absorbent one as **SpongeBob SquarePants: Lost in Time** DVD hits the stores today. Bandai's **IGPX Vol. 1**, Warner Bros.' **What's New Scooby-Doo? Vol. 8** and Funimation's **Redwall, Season 1** also arrive today.



Redwall

**24-March 4** Portugal may be for lovers, but it's also the home of the **26th Oporto Int'l. Film Festival**, a fab sci-fi fest in downtown Porto ([www.fantasporto.online.pt](http://www.fantasporto.online.pt)).

**25** Buckle up for 12 days of toon activities at this year's **Animated Exeter** event in England ([www.exeter.gov.uk](http://www.exeter.gov.uk)).



Zatch Bell

**26** What better way to celebrate Valentine's Day than buying your loved one some hot new animated DVDs? Among the new titles up for grabs are Disney's **Goof Troop, Vol. 1** and **Quack Pack, Vol. 1**, Ventura's **Golden Age of Cartoons: Cartoons for Victory!** and **Cultoon!**, BCI Eclipse's **He-Man Season 1, Vol. 2** and VIZ's **Zatch Bell, Vol. 2**. Hollywood is the place to be during the **Golden Star Shorts Festival** (<http://veryshortmovies.com>).

**28** Put the sparks back into your relationship by taking home the new restored version of Disney's romantic **Lady and the Tramp** out on DVD today. Other toons out today are **Beast Machines**, **Cowboy Bebop Remix Vol. 5** and **One Piece Vol. 1**.



To get your company's events and products listed in this monthly calendar, please e-mail [sgurman@animationmagazine.net](mailto:sgurman@animationmagazine.net)



# Cartoon Network Goes Nuts for Squirrel Boy

Fans of popular '90s-era toon favorite *Duckman* are counting down the days to the summer of 2006. That's when Cartoon Network premieres ***Squirrel Boy***, the new show by *Duckman* creator Everett Peck. The network recently announced that production has begun on the 13x30 toon in its Burbank-based studio. *Squirrel Boy* follows the misadventures of 10-year-old Andy and his best friend, Rodney, a know-it-all squirrel with a lot of big ideas.



Joining them on some of their neighborhood exploits is Rodney's best squirrel buddy, Leon, who prefers the call of the wild to Rodney's life as a kept squirrel. Leon's voice will be supplied by the hardest working man in toon voice business, Tom Kenny (*SpongeBob SquarePants*). Other veteran voice actors tapped for the new series include Richard Horvitz (*Invader ZIM*) as Rodney J. Squirrel, Pamela S. Adlon (Disney's *Teacher's Pet*) as Andy Johnson and Kurtwood Smith (*That '70s Show*) as Andy's father. We're waving our tail for this one already. ■

FRAME-BY-FRAME

## Hong Kong Int'l FILMART Set for March



Animation business players who have been eying the booming Asian market over the past year won't want to miss the upcoming **Hong Kong Int'l Film & TV Market (FILMART)** which is taking place in the Hall 5 of the Hong Kong Convention & Exhibition Centre March 20-23, 2006. Organized by the Hong Kong Trade Development Council (HKTDC), the annual event is held concurrently with the Hong Kong-Asia Film Financing Forum (HAF) and focuses on the latest trends in the Asian and international marketplace. Those encouraged to attend include film and TV producers and distributors, animation companies, broadcasters, cinema operators, festival organizers and other entertainment content and service providers.

According to a survey commissioned last year by HKTDC, visitors and exhibitors ranked FILMART the most important film and entertainment industry event in Asia, followed by the Tokyo Film Market (TIFCOM) and the Pusan Film Market. Last year's edition attracted more than 350 exhibitors and

2,800 visitors from the global entertainment industry. Participants from 42 countries showed up as organizers saw double-digit growth in the number of exhibitors and visitors from Europe and the U.S.

HKTDC's director of service promotion, Raymond Yip, comments, "FILMART represents a golden opportunity for International companies to explore the emerging business opportunities with Hong Kong as a gateway into the Chinese mainland, especially with the implementation of CEPA [(Closer Economic Partnership Agreement)]."

A highlight of the three-day event is the Digital Entertainment Pavilion, which brings together companies specializing in animation, digital post-production, online games and edu-tainment software. Last year's overseas participants included The Animation Council of the Philippines and Singapore Animators Connection.

"We weren't expecting such a huge turnout of international companies," Grace Dimaranan, VP of the Animation Council of the Philippines, commented after the show. "So far we've met companies from France, Russia and Malaysia who are looking for TV content and are also interested in outsourcing 2D and 3D animation work to the Philippines."

The mart is open only to those working in the trade. Buyers who register on or before Feb. 18, 2006, will receive free admission. The regular admission fee is \$260 per person (HK\$2000). More information on the fair and online registration can be found at [www.hkfilmart.com/hkfilmart](http://www.hkfilmart.com/hkfilmart). The site also hosts an online screening room where visitors can catch trailers of some of the animated programs brought to the event by exhibitors. The new clips should be posted in January. ■

—Ryan Ball

# Singapore's Peach Blossom in Bloom

There seems to be a lot of toon activity in Singapore these days. On the heels of the launch of Lucasfilm's Animation studio in the region, Singapore's **Peach Blossom Media** announced the closing of three international co-prod deals to the tune of \$32 million. The toon house will collaborate with South Korean studio Sunwoo Ent. and Dutch entity Submarine to produce a trio of new digitally animated 2D children's series which have already been sold to broadcasters in the U.S. and Europe.

Sunwoo, will first work with Peach Blossom on *Creepie*, a 26-part series about a girl raised by a family of bugs which will air on Discovery Kids. The



second project for the two studios will be *I Got a Rocket*, a 26-episode series based on a popular picture book about a boy and his talking rocket which has already been picked

up by Germany's Kika and Nick Australia. With Submarine, Peach Blossom will co-produce *The Incredible Adventures of Kika and Bob*, a 26-episode interactive show about a resourceful seven-year-old girl and a dim firefighter who travel the globe together. *Kika and Bob* has been pre-sold to several Euro broadcasters including Discovery Kids U.K., VRT (Belgium) and SVT (Sweden).

The Media Development Authority (MDA) of Singapore will co-invest in all three productions as part of a memo signed with Peach Blossom Media last December to help fund seven animation projects over a three-year period. The first project covered under the deal was *Wild Animal Babies*, a wildlife toon based on a popular preschool magazine distributed by the National Wildlife Federation in the U.S. Peach Blossom Media's first series, *Tomato Twins*, was the first original Asian show to be broadcast internationally on Nickelodeon. The company recently completed a new 52-episode series titled *Tao Shu the Warrior Boy*, which has been scooped up by Nickelodeon for Asia, Europe, France, the Middle East and Hong Kong. More information is available at [www.peachblossommedia.com](http://www.peachblossommedia.com). ■

# Congrats to Animated BAFTA Winners



A family of superheroes, a reindeer and a pair of pigs picked up awards from the British Academy of Film & Television Arts last month. The annual Children's Film and Television Awards ceremony saw kudos handed out to Disney/Pixar's *The Incredibles*, Millimages U.K.'s *The Little Reindeer*, Mike Young Prods./Entara's *Jakers! The Adventures of Piggley Winks*, Astley/Baker/ Davies' *Peppa Pig* and Warner Bros.' *Charlie and the Chocolate Factory*.

*The Incredibles* was named top feature film, besting a field of competitors that included DreamWorks Animation's *Shark Tale* and the Warner Bros. hits *The Polar Express* and *Charlie and the Chocolate Factory*. However, director Tim Burton's adaptation of Roald Dahl's classic tale of Willy Wonka won the BAFTA Kids' Vote. Other films up for that particular award were *Batman Begins*, *The Fantastic Four*, *The Incredibles*, *Lemony Snicket's A Series of Unfortunate Events*, *Madagascar*, *The Polar Express*, *Robots*, *Shark Tale* and *Star Wars: Episode III—Revenge of the Sith*.

Millimages U.K.'s *The Little Reindeer* (LiTV) took the award for animation, winning out over *A Grizzly New Year's Tale: The Crystal Eye* from Grizzly TV (CiTV); *The Cramp Twins* from Telemagination, TV Loonland and Cartoon Network U.K. (CBBC); and *The Tale of Jack Frost* from Jack Frost Productions and Zoo Films (CBBC).

*Jakers! The Adventures of Piggley Winks*, which airs on CBBC in the U.K., nabbed the BAFTA award in the category of international children's programming. The show beat out *Atomic Betty* from Breakthrough Animation (CiTV), *Black Hole High* from Fireworks (Jetix) and *Miss Spider's Sunny Patch Friends* from Absolute Pictures and Nelvana (Five). The win marks the first BAFTA for the show and second for U.S.-based producers Mike Young Prods.

The Preschool Animation award was presented to the series *Peppa Pig* from Astley/Baker/Davies (Nickelodeon U.K.). Also up for the award were *The Koala Brothers* from Famous Flying Films and Spellbound Entertainment (CBBC), *Meg & Mog* from Absolutely Prods. (CiTV) and *Pingu* from HOT Animation for HIT Ent. (CBBC).

A full list of winners can be found at [www.bafta.com](http://www.bafta.com). ■

## Most-Searched Video Games of 2005

|     |                         |
|-----|-------------------------|
| 1.  | RuneScape               |
| 2.  | Dragonball Z Budokai    |
| 3.  | Naruto Game             |
| 4.  | Final Fantasy VII       |
| 5.  | Inuyasha: Feudal Combat |
| 6.  | The Sims 2              |
| 7.  | Grand Theft Auto        |
| 8.  | Warcraft III            |
| 9.  | Gundam                  |
| 10. | Diablo II               |



Source: [www.lycos.com](http://www.lycos.com)



FOR YOUR CONSIDERATION  
BEST ANIMATED FEATURE FILM



"'Howl's Moving Castle'... is the perfect e-ticket for a flight of fantasy into a world far more gorgeous than our own. It turns all moviegoers into innocent kids, slack-jawed with wonder."

Richard Corliss, *TIME*

"Admirers of his [Miyazaki's] work, which is wildly imaginative, emotionally intense and surpassingly gentle, will find much to appreciate in this film because it demonstrates, once again, his visual ingenuity and his sensitivity as a storyteller. For newcomers to his world, 'Howl's Moving Castle' is a fitting introduction to one of modern cinema's great enchanters."

A.O. Scott, *THE NEW YORK TIMES*

"'Spirited Away' won the 2003 Oscar® for best animated feature. His new film is just as magical, just as likely to make viewers feel they've never seen anything quite like it before."

Kenneth Turan, *LOS ANGELES TIMES*

"★★★★★.

'Howl's Moving Castle,' a masterwork on many levels, confirms that Miyazaki is one of the most brilliant practitioners of the cartoon feature form ever."

Michael Wilmington, *CHICAGO TRIBUNE*

"Miyazaki won an Oscar® for 2001's 'Spirited Away.' He should clear space for more gold."

Peter Travers, *ROLLING STONE*

"★★★★★.

That the movie is stunningly beautiful and strangely moving is, of course, something of a given because of its inspired creator. It's another visionary triumph in an exceptional body of work."

Glenn Kenny, *PREMIERE*

"It's a wartime romance, a shape-shifting fantasy, and more—dark and magical in ways that Oscar®-craving adult films should be, but rarely are."

Logan Hill, *NEW YORK MAGAZINE*

WALT DISNEY STUDIOS PRESENTS  
A STUDIO GHIBLI PRODUCTION

A HAYAO MIYAZAKI FILM

# HOWL'S MOVING CASTLE



[buenavistapicturesawards.com](http://buenavistapicturesawards.com)

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# Do You Dofus?

Ankama Studio proves its MMORPG is no Flash in the pan.  
by Ryan Ball



The web is home to a ton of massively multiplayer online role-playing games (MMORPGs), but there's nothing quite like *Dofus*. Created by French developer Ankama Studio, the Flash-based *Dofus* boasts 120,000 registered users, including 12,000 patrons of the English-language version that launched in September. One of the reasons the game has caught on around the world is that it's able to attract casual gamers who aren't normally drawn to this variety of online gaming.

"We've heard a lot of people say, 'This is the first time I've played a MMORPG because they're usually too dark and I was intimidated,'" notes Ankama communications officer Thomas Bahon. "They have been waiting for a game

where they can enter and see something more pleasant."

Before you start thinking that *Dofus* is some kind of wimpy virtual world aimed only at small children and bored housewives, be assured that there is a lot of tactical battling going on in this brightly colored and painstakingly detailed universe. Previously, players had to arrange battles like pick-up games of playground basketball. Always attuned to player demands, Ankama has now made it possible to join melees already in progress, adding a new level of instant gratification and making war-time a little more interesting.

For those who come to *Dofus* looking only for a fight, Ankama recently launched the *Dofus Arena*, a special tournament system that lets players exercise their aggression and antisocial tendencies without disturbing those who come to the game for the community aspect. To keep everyone on equal footing, there's no cheat system in the arena. That means a 25-year-old gamer can easily be beaten by a 10-year-old who has honed his skills.

Those not suited for the warrior lifestyle have plenty to do in the world of *Dofus*. Some are content to chat in the forum while others form guilds, hold down jobs, keep pets and even get married, though online marriage doesn't seem any more stable than the real deal. "We've had

players ask after two days, 'Is it possible to divorce?'" Bahon remarks.

Ankama associate director Emmanuel Darras tells us that lately gamers have been requesting a bigger pub to meet in and recruit team members. In addition, the development team has its own forum where players can suggest ways to make the game better. "We want to be close with our players," Darras says. "They tell us what they want and we have to choose which proposition is most useful." Every two months the game gets a major update with new worlds, trading systems and other elements.

Though it's a Flash title, *Dofus* goes well beyond the average web game you might fiddle with on breaks at the office. Bahon comments, "When you say a game is made with Flash, people tend to think it's cheap. We've actually been contacted by [Flash creator] Macromedia to tell us how impressed they were with what we were doing."

In addition to bringing a nice, cartoon look to *Dofus*, Flash allows the game to be played easily over a dial-up connection, which you can't say for most MMORPGs. But since Ankama is pushing the limits of the technology, the game proves just as fun for the more demanding Linux users, a community the team is working hard to serve.

As the world of *Dofus* grows on the web, it is also expanding into other media. Ankama has published a hardcover book of artwork from the game, as well as a French-language graphic novel that further explores the anime-inspired virtual universe. Fans can even pick up a CD of music recorded for the game by a full orchestra. More information on these products can be found at [www.ankama-editions.com](http://www.ankama-editions.com). The game can be played on Mac, PC and Linux operating systems at [www.dofus.com](http://www.dofus.com). ■







F O R Y O U R C O N S I D E R A T I O N

BEST VISUAL EFFECTS

*Dean Wright, Bill Westenhofer,  
Jim Berney, Scott Farrar*

THE CHRONICLES OF  
**NARNIA**  
THE LION, THE WITCH AND THE WARDROBE

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# Your Guide to the 2005 Oscar Race

[Part 2 of 3]



**Visual Stunners:** Clockwise from top left; *Harry Potter and the Goblet of Fire*, *War of the Worlds*, *King Kong*, *The Chronicles of Narnia*, *Charlie and the Chocolate Factory*, *Batman Begins* and *Star Wars: Episode III—Revenge of the Sith* made the vfx Oscar bake-off list.

## A Good Year for DARTH, ASLAN and KONG

by Barbara Robertson

FEATURE

**W**hen you look back at the big CG-driven movies of 2005, it's easy to see it as the year in which directors asked for the most audacious visual effects, and in response, post-production studios pushed the state of the art to new levels.

Effects studios created half-human/half-animal creatures for *The Chronicles of Narnia* and a half-human/half robot for *Star Wars*. We saw oil fires (*Jarhead*), a burning ring of fire (*Stealth*), a flaming finger (*Fantastic Four*) and fires caused by death rays (*War of the Worlds*). Actors performed in digital cities from Gotham (*Batman Begins*) to New York (*King Kong*) and from Coruscant (*Star Wars*) to Sin City.

Obi-Wan rode a lizard named Boga to fight an army of droids, and Harry Potter outsmarted a digital Horntail dragon while riding a broom. Armies of CG medieval warriors (*Kingdom of Heaven*) and mythological creatures (*Narnia*) fought on composited battlefields, and hundreds of Oompa Loompas danced in *Charlie and the Chocolate*

*Factory*. And then, at the end of the year, two photorealistic CG animal stars gave heart-rending performances—Aslan, the lion king of *Narnia*, and *King Kong's* tormented gorilla. Studios have created effects such as these before, but never so many, so successfully, all in one year. If there were ever a year when the Academy should have expanded the visual effects nominees from three to five, this is it.

Here's the bake-off list:

### Batman Begins

**Studio:** Warner Bros; **director:** Christopher Nolan; **vfx supervisors:** Janek Sirrs, Dan Glass; **vfx shops:** BUF compagnie, Cutting Edge, Double Negative, Jim Henson's Creature Shop, Rising Sun Pictures, The Moving Picture Company (MPC), The Senate Visual Effects Limited

**The skinny:** Director Chris Nolan turned Batman into a real person and expected the nearly 600 visual effects shots to be as grounded in reality as was dark, brooding

Bruce Wayne. They were, thanks to deft sleight of hand by Double Negative: The London-based studio built a digital Gotham City, an elevated train, a CG Batmobile and, even, the Batman for the scariest stunts. MPC animated a flock of CG bats, and BUF conjured up the Scarecrow's terrifying hallucinations. This was a perfect example of solid effects serving the story.

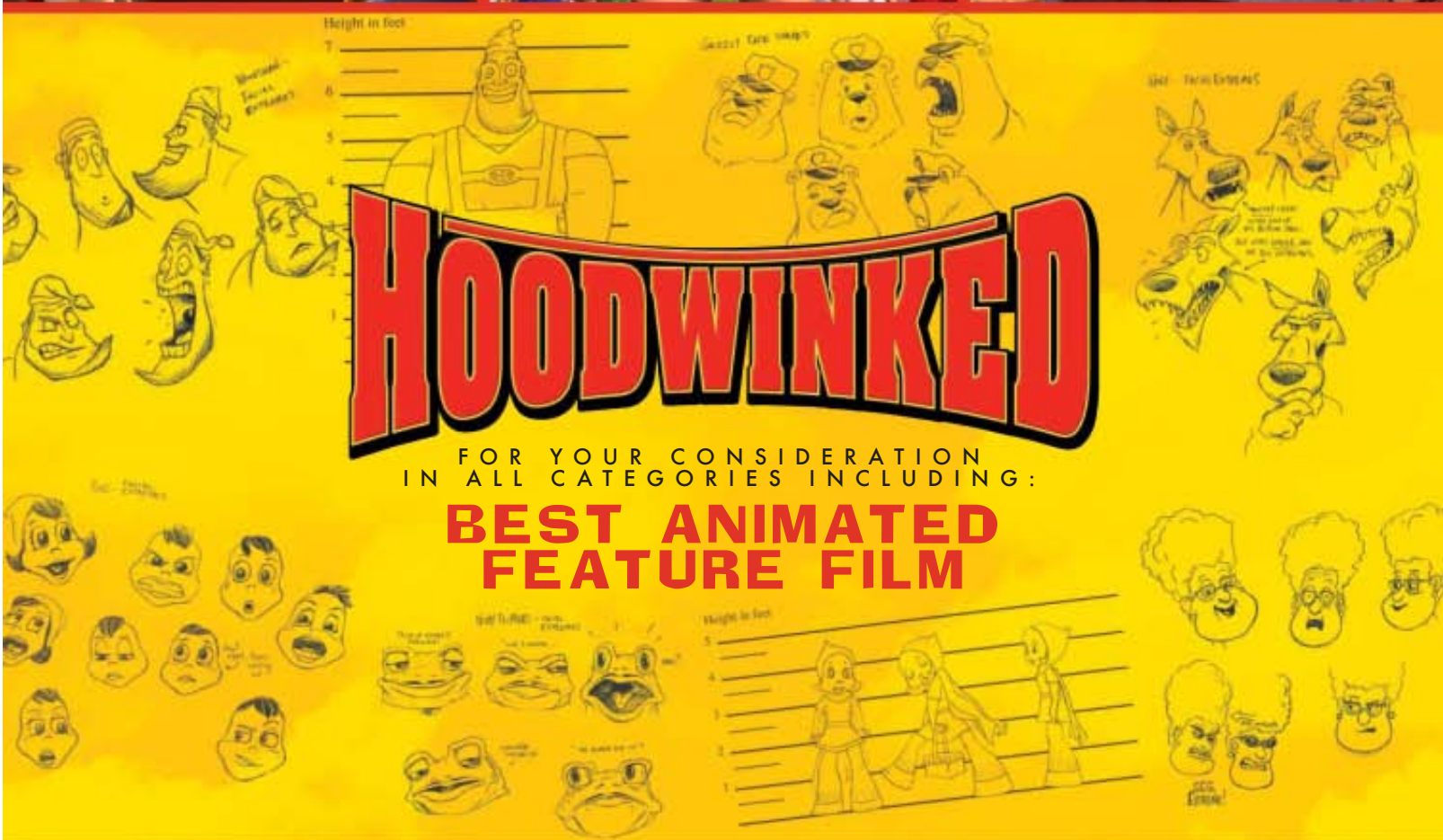
### Charlie and the Chocolate Factory

**Studio:** Warner Bros; **director:** Tim Burton; **vfx supervisor:** Nick Davis; **vfx shops:** Asylum VFX, Cinesite (Europe) Ltd., Digital Domain, Eyetronics, Framstore CFC, Neal Scanlan Studios, The Moving Picture Company (MPC)

**The skinny:** Cinesite extended Charlie's miniature chocolate factory with CG sets; a live-action boat floated down MPC's chocolate river; Framstore intercut digital squir-

*continued on page 12*







## Oscar Coverage

continued from page 10

rels with the real animals; and Digital Domain tumbled Violet Beauregard down factory steps. But, best of all, MPC scaled bluescreen elements of actor Deep Roy and filled the factory with singing dancing Oompa Loompas by compositing the elements into CG environments and full-sized sets. Can the 850 sweet effects win a nom? Maybe.

### The Chronicles of Narnia: The Lion, the Witch and the Wardrobe

**Studio:** Walt Disney Pictures and Walden Media; **director:** Andrew Adamson; **vfx supervisor:** Dean Wright; **vfx shops:** Gentle Giant, Hatch Production, Industrial Light & Magic, Rhythm & Hues, Soho VFX, Sony Pictures Imageworks, Sengali Visual Effects

**The skinny:** The hero of this live-action fantasy is a talking lion, and somehow, Rhythm & Hues made Aslan completely believable. Imageworks handled the beavers, wolves and the fox and built digital environments for the snowy world. ILM pitched in to help create the battle between animals and mythological creatures, which was fought mostly by R&H. The high-quality effects gave Disney's hope for a *Harry Potter*-like franchise a big boost and could earn the supes a nom, especially since the feature is a blockbuster.

### Harry Potter and the Goblet of Fire

**Studio:** Warner Bros; **director:** Mike Newell; **vfx supervisors:** Tim Burke, Jim Mitchell; **vfx shops:** Animal Logic, BUF Compagnie, Cinesite (Hollywood), Double Negative, Framestore CFC, Gentle Giant Studios, Industrial Light & Magic, Rising Sun Pictures, The Moving Picture Company, The Orphanage, Warner Brothers Visual Effects

**The skinny:** Last year, the effects in *Harry Potter and the Prisoner of Azkaban* earned the franchise's first vfx Oscar nom, and this year's efforts no less magical. Can the wizardry of the studios that created a World Cup Quidditch Match, a fire-breathing dragon, mermaids and demons overcome the force of an 800-pound gorilla, Darth Vader, Oompa Loompas, Batman, alien tripods and a lion

king to land another nom? Sure. Unless everyone takes them for granted.

### King Kong

**Studio:** Universal Pictures; **director:** Peter Jackson; **vfx supervisor:** Joe Letteri; **vfx shop:** Weta Digital

**The skinny:** He's baaaack. Peter Jackson, that is, spurring his three-time Oscar winning visual effects studio Weta Digital to do more for one film than they did for the entire *Lord of the Rings* trilogy. Most of the backgrounds are digital—including a reproduction of New York City circa 1933, the jungles of Skull Island and the ocean between. As for Kong,



Andy Serkis and Weta made Gollum real and they've done it again. This time for a monstrous creature who tugs at your heartstrings without saying a word. Over 2,000 effects shots are part of this year-end package, which is quite hard to beat.

### Star Wars: Episode III - Revenge of the Sith

**Studio:** Twentieth Century Fox; **director:** George Lucas; **vfx supervisors:** Roger Guyett, John Knoll; **vfx shop:** Industrial Light & Magic

**The skinny:** *Star Wars* fans held their breath for this one and George Lucas didn't

disappoint them. His last film in the saga was one of the best, supported by a crew at ILM who created an amazing opening space battle, an evil CG creature, digital Wookies, a high-flying digital Yoda and several planets. 2,151 visual effects shots, 90 minutes of animation, 185 creatures, 1,083 animation shots, 47 practical models, 375 CG models and environments. The Force is still with them.

### War of the Worlds

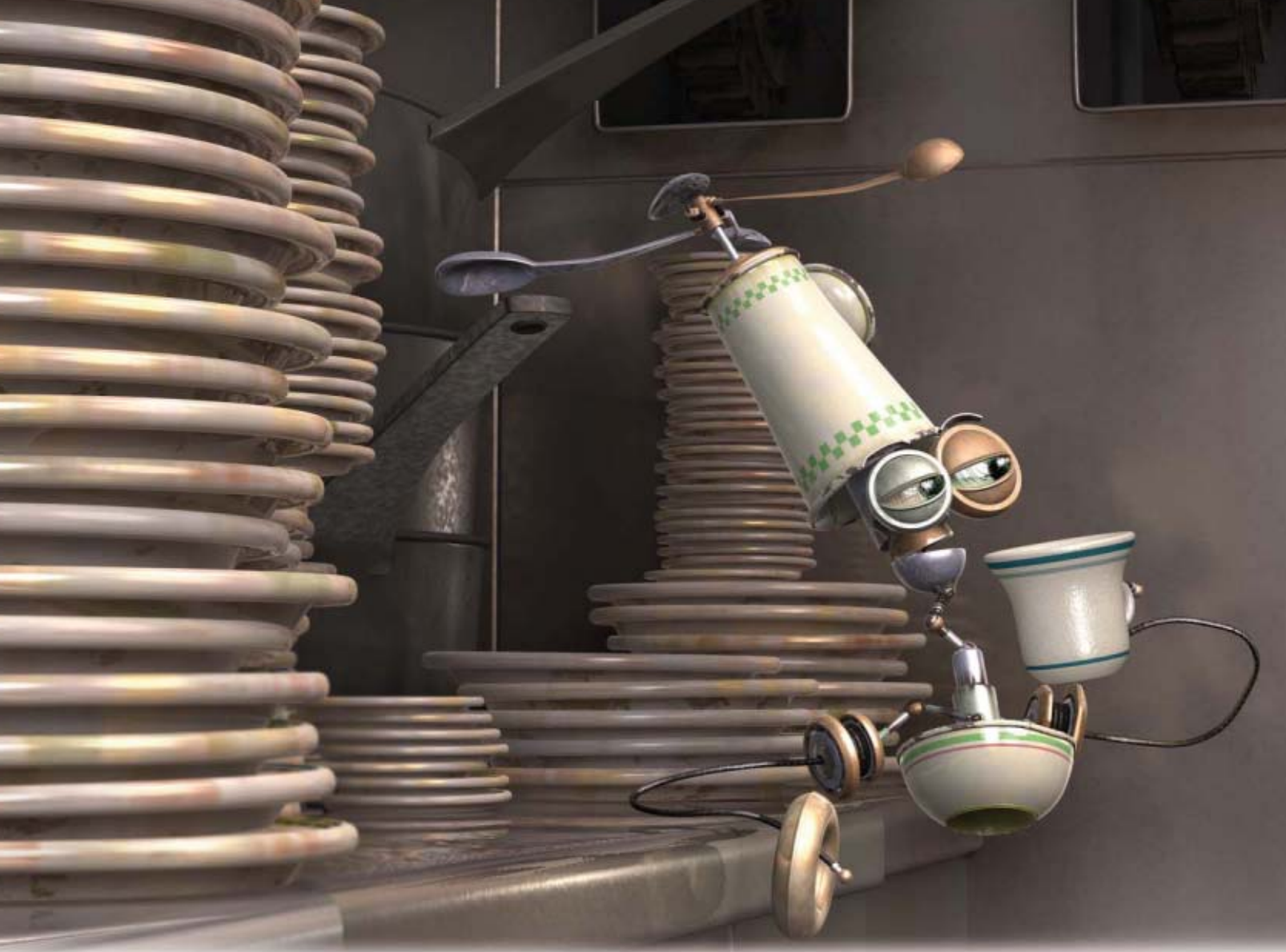
**Studio:** DreamWorks SKG, Paramount Pictures; **director:** Steven Spielberg; **vfx supervisors:** Pablo Helman, Dennis Muren; **vfx shop:** Industrial Light & Magic

**The skinny:** Alien tripods corkscrew up into the middle of a New Jersey intersection, begin walking on their spidery legs, and dissolve people with death rays. Spielberg wanted organic effects for this sci-fi classic and ILM complied using its new Zeno pipeline to insert the mysterious space ships into manipulated footage shot on location by pulling the images apart and putting them back together again. All of this was done in record time. The effects community takes notice, especially when Spielberg and Muren are involved.

**Missing in Action:** In another year, any of these films might have made the cut, but this year, the competition was simply too tough: *Jarhead*'s last act 3D planes and oil fires weren't quite enough and a poor story crashed *Stealth*'s planes and put out its fire. A seamless blend of CG and live action in *Kingdom of Heaven*'s battle scenes was too much of a been-there-done-that deal. *Zathura* was great, but it didn't really push the state of the art. Ditto for *The Legend of Zorro*, *Bewitched*, *Serenity*, *Son of the Mask*, *Fantastic Four*, *Hitchhikers Guide to the Galaxy*, *Aeon Flux* and *Constantine*. As for *Sin City*'s 1925 visual effects shots and 96 distinct digital backgrounds—could it have been a case of being too arty to be considered?

Fifteen-minute clip reels from each of the seven films will be screened for the Visual Effects Award Nominating Committee on January 25. At this screening the members will vote to nominate three of the seven films for Oscar consideration. All nominations will be announced on Tuesday, January 31, 2006. ■





**“‘Robots’ is 24 karat stuff. The sophistication of its humor is at the level of ‘The Simpsons’ and the computer animation is a wonder, down to every scratch and screw. Director Chris Wedge imagines his robots as lovably battered old rust pots straight out of an Eisenhower-era toy box, with chipping paint, welding seams and appendages falling off at inconvenient moments.”**

**-Kyle Smith, NY POST**

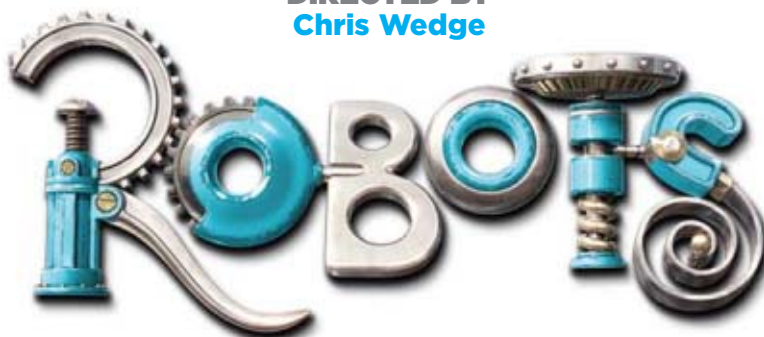
**“A dazzling film! A blend of artistry and anarchy! It’s the best piece of computer- animated eye candy any studio has ever produced.”**

**-Malcolm Jones, NEWSWEEK**

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# Monkey Business

Everyone's favorite inquisitive monkey leaps to the big screen in Universal/Imagine Entertainment's traditionally animated feature, *Curious George*. by Ramin Zahed

FEATURE

It's funny how sometimes the most natural ideas for animation have the hardest time being realized. Take, for example, the case of *Curious George*, H.A. and Margret Rey's delightful character, who has won the hearts of young readers all over the world for over 60 years. The inquisitive little monkey, kid-friendly storylines, striking color palette and the lucrative licensing empire make it a shoo-in for adaptation. But, judging from the number of false starts and years spent in development hell, we all have to thank our lucky stars that kids can finally see *Curious George*, the animated feature, in theaters this February.

Although the book was published in 1941 and has sold over 25 million copies, it was more than a decade ago that Brian Grazer and Ron Howard (and their production company Imagine Entertainment) acquired the rights to the property. Universal acquired ad-

ditional rights from Houghton Mifflin. For a while, the project was envisioned as a mixture of live action and CG, with ILM on board to deliver George digitally. Producer Bonne Radford told *Variety*, "He kinda looked creepy!" Fortunately, the producers finally opted for the 2D traditional approach. Once Will Fer-



rell came on board to voice George's friend, The Man in the Yellow Hat, the movie developed a life of its own.

Director Matthew O'Callaghan (*The Great Mouse Detective*, *The Little Mermaid*, *Mickey's Twice Upon a Christmas*)

arrived on the *Curious* crew about a year and a half ago. "When I joined the team, a version of the film had been storyboarded, with scratch dialogue in place," says O'Callaghan. "I looked at it and felt that the film was lacking an element of charm. When you go back to the books, basically George is alone, and his curiosity leads to a series of misadventures. The Man in the Yellow Hat rescues him, but we couldn't take the same approach for the movie. With Will Ferrell in the mix, we needed to take advantage of his comedic talents. It's now about a man with a monkey and more of a buddy comedy."

The movie's storyline explores how The Man in the Yellow Hat (now a lonely and sheltered museum curator) travels to Africa to find an undiscovered idol. There he discovers George, and as a result, our monkey hero follows him to the big city and opens the man's eyes to a world of adventure and excitement. As



Margret Rey



H. A. Rey





Will Ferrell

the result of this awakening, Ferrell's character also sees the possibility of a romance with a frequent visitor to the museum (voiced by Drew Barrymore).

O'Callaghan notes that in an early version of the script, the writers introduced a group of talking animals. This posed a big problem in the logic department. How could these creatures speak, while our hero, by definition, could make only monkey sounds. "It didn't make any sense," says the director. "You have to define the rules early on. Plus, the unnecessary animals diluted the story. We stripped all of that and centered on the relationship between George and the Man in the Yellow Hat. It's important not to think too far in advance about the Happy Meal toys and stay true to the spirit of the original stories."

The production team faced a phenomenal challenge since they had to deliver the film by its original release date. "Whether the movie is CG or traditional, it's a daunting task," says O'Callaghan. "We had to find other ani-

mation studios to cover the workload and that required a lot of coordination and a lot of time spent in i-chat, where we aim the little camera at our editorial bay to watch the film, then turn it back on us and act out the scenes for the animators."

Exec. Producer Ken Tsumura (*The Simpsons*, *Eight Crazy Nights*) joined the project less than 10 months ago to help orchestrate the collaboration between the production companies. "We used the Disney Paris team which is now called Neomis Animation, Project Firefly in Orlando, FL, Yowza in Toronto, Fat Cat in Phoenix, Az, July Films in Simi Valley, Calif., Wang Film Productions in Taipei, Ink and Paint in Manila, compositing work at Warner Bros. Feature Animation in Sherman Oaks, Calif., in addition to the in-house team at Universal. It took a tremendous amount of coordination and work," says Tsumura. "Well over a thousand people have worked on the movie. It was a real 24/7 operation. The process aged us considerably!"

O'Callaghan says the decision to stick

with 2D wasn't a financial one. "It was definitely a creative decision. Both the filmmakers and the studio wanted to respect the books, which had been so popular for many, many decades. The books have a simple charm to them, and the movie is very faithful to the watercolor drawings of the property."

The film's production designer Yarrow Cheney is credited for sticking with the source material's primary color scheme. "Yarrow told me that the color purple doesn't exist in the book," notes O'Callaghan. "Apparently when they first published the book, the presses weren't as sophisticated, so they could only use primary colors. That's why the book's yellow, for example, is pure yellow."

Obviously, in this day and age, some CG animation will find itself in the process. "We used USAnimation by Toon Boom, then composited with Adobe After Effects," Tsumura notes. "We have to be as dynamic as the CG features, so we also have a lot of environments that are built in CG."



Matthew O'Callaghan



Ken Tsumura

The production relied on a process called Ultraplane, similar to Deep Canvas used in the jungle sequence in Disney's *Tarzan*, where Ted (The Man in the Yellow Hat) discovers George for the first time. CG technology is also used when George becomes a stowaway and finds himself in a big city. According to Tsumura, the environments were done in 3D but integrated smoothly with the rest of the traditional animation.

And what about the final price tag for the movie? How does it compare to a full-blown CG feature? A couple of years ago, the trades estimated the budget to be in the \$40 million range, but that was back in 2004. Tsumura is tight-lipped about the final figures but he does say, "It was supposed to be lower than average, but it has now blossomed to an average-price movie."

Obviously, many industry watchers will be paying close attention to the

fortunes of the movie because it's one of the sole traditionally animated pics competing this year in a field dominated by CG titles. In addition, Universal Animation is preparing a *Curious George* TV series (with a bigger preschool learning angle) for the upcoming fall season on PBS. Veteran toon actor Frank Welker provides George's sounds in both film and TV versions.

The creative team behind the feature is hoping that audiences will flock to see their work regardless of the medium. "Ultimately it all comes down to stories and characters," says Tsumura. "I think *Toy Story* would have probably been just as big a success in 2D. CG might have a slight edge because of its novelty still, but the market is going to be saturated with CG movies in a year or two. We hope that people will see *Curious George* in theaters so that it can rekindle that 2D art form."

"We're not trying to be like *Shrek* or like a Broadway musical," adds O'Callaghan. "We have visual tributes to the original books, where George is seen floating with a bunch of balloons, or playing with paint or painting a jungle backdrop on the walls of the house. These are images straight from the book. We hope people will see those cues and say, 'Oh

yeah, I remember that!'"

Ultimately, it's all about creating a character that everyone can relate to from their own childhood. "As a young child, you can imagine all these adventures you can have," O'Callaghan explains. "You can put yourself in all these situations—aboard a rocket ship or flying with the balloons or riding a fire truck. Kids find themselves in these situations not because they're malicious, but because they're curious. As parents, you can also relate to the books, because they can see the resemblance in their kids. Young children can be just like little monkeys. He puts something in his mouth, he bangs something on the table because he likes the sounds it makes. That's what's endearing about George. He's not bad! He's just curious! And that's why he's so appealing and likable." ■

*Curious George* is directed by Matthew O'Callaghan. The script was written by Michael McCullers, Daniel Gerson, Rob Baird, Joe Stillman and Karey Kirkpatrick. The voice cast includes Will Ferrell, Dick Van Dyke, Drew Barrymore, David Cross, Eugene Levy and Joan Plowright. Original songs are written and performed by Jack Johnson. Universal will release the movie in theaters on February 10, 2006.



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# An Awards Show That Matters

This year's Annies promise to be one of the most entertaining (and important) kudofests of the season.  
by Ramin Zahed

If you are working in the cartoon business or consider yourself a fan of animation, you know that the Annie Awards, presented by ASIFA-Hollywood, is the one show you can't afford to miss in the first few months of the year. Yes, the Oscars have started to pay attention to animated features in the past four years, but with all the activity going on in this arena, three nominations simply aren't enough to pay tribute to the many talented men and women who work in the field. That's why we should all tip our hats to Antran Manoogian, president of ASIFA-Hollywood, and his tireless team who produce this entertaining toon event year after year.

"We put a lot of effort and hard work in selecting all the nominees," says Manoogian, who has been involved with ASIFA since 1978, when he was still in high school, and has been the president since 1988. "Not only do the Annies recognize artists for their outstanding achievements in the past year, the whole event brings more attention to the art form which extends to the people beyond the animation industry. It really promotes the art form."

Manoogian also points to the fact that for the past four years, the Annies have been able to predict the winner in the best feature category in the Oscar race as well. "We have become the Golden Globes of animation. We're batting a thousand. The movie that has won the Annie in the past years also took home the Academy Award for Best Animated Feature."

If past years are any indication, then this year's odds-on favorite is DreamWorks Animation and Aardman's clay-animated feature *Wallace & Gromit*:



*Foster's Home for Imaginary Friends*

*The Curse of the Were-Rabbit*, a shoo-in as it earned 15 nods from the ASIFA team, including the one for Best Animated Feature. *Wallace & Gromit* is up against fellow DreamWorks release *Madagascar*, Warner Bros.'

Tim Burton's *The Corpse Bride*, Disney's presentation of Studio Ghibli's *Howl's Moving Castle* and Disney's own CG favorite, *Chicken Little*.

In the directing race, *Wallace & Gromit*'s Nick Park and Steve Box will go head to head with Hayao Miyazaki (*Howl's Moving Castle*) and Tim Burton and Mike Johnson (*Corpse Bride*). Park and Box are also nominated for writing (with Mark Burton and Bob Baker) and Park has also been singled out for character design. Other members of the W&G crew picked up individual achievement nods as the pic took three out of five slots in the Character Animation field and earned noms for production design, story-



*Wallace & Gromit*



Writing in an animated feature winner for *The Incredibles* Brad Bird and character actor Stephen Root celebrate at the 2004 Annies.



Antran Manoogian

boarding, music and animated effects. The film's voice talent (Peter Sallis, Helena Bonham Carter, Ralph Fiennes and Nicholas Smith) swept the acting category as well.

In the small-screen arena, there's a great race between Nickelodeon's *Avatar: The Last Airbender*, Nick/Fredator's *My Life as a Teenage Robot*, Warner Bros. Animation's *The Batman* and Cartoon Network Studios' *Foster's Home for Imaginary Friends* and *Star Wars: Clone Wars II*. *Foster's* grabbed the biggest number of TV nods, including a directing nom for Craig McCracken and kudos for production design, music and character design.

This year's edition will also continue the long-running tradition of ASIFA Jury honors. Tim Burton's *Corpse Bride* will receive the Ub Iwerks Award, and the June Foray Award (for significant and benevolent or charitable impact on the art and industry of animation) will be awarded to animator/producer/writer Mark Kausler (*The Lion King*, *Hi Hi Puffy Ami Yumi*). The 2005 Winsor McCay Lifetime Achievement honors will be given to background and layout artist Cornelius Cole (*The Pink Panther & Friends*), background artist Tyrus Wong (*Bambi*) and director Fred Crippen (*Roger Ramjet*). Larry Loc (*Dream on Silly Dreamer*) will also receive a Certificate of Merit.

Of course, as Manoogian points out, all those nominated are deserving of winning the Annie for their hard work, sheer talent and extraordinary projects. (But we think it wouldn't be as interesting if everybody took home an Annie, would it now?)

The 2005 Annie Awards will be held on February 4 at the historic Alex Theater in Glendale, Calif. Tom Kenny, showman extraordinaire and the voice of SpongeBob Squarepants and many other popular characters will host the star-studded affair. To view the complete list of nominations, visit [www.annieawards.com/for-ourconsideration.htm](http://www.annieawards.com/for-ourconsideration.htm). ■



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A Half Man



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# Sundance Exposes Some Hot Shorts

Besides being a magnet for indie hipsters, the Sundance Film Festival has become a hot spot for cool animated shorts.

When covering the popular Sundance festival in January, the press might focus on all the star sightings and the buzz surrounding the new indie discoveries of the moment. However, for the past few years, Robert Redford's haven for low-budget movies has also emerged as a good place to find some of the world's best animated shorts.

The lineup for the 2006 edition, which runs January 19-29 in Park City, Utah, features 73 shorts programs, split into domestic and international categories. These shorts were selected from a total of 4,327 submissions—an impressive number by any standard.

The animated shorts which made it to the domestic lineup in '06 are Daniel Sousa's *Fable*, David Chai's *Fumi* and the *Bad Luck Foot*, Jeff Fowler's *Gopher Broke*, Brent Gree's *Hädacol Christmas*, John Jota Leaños' *Los ABCs: ¡Que Vivan los Muertos!* and Adam Parrish King's *The Wraith of Cobble Hill*. On the festival's international program are Bruce Alcock's *At the Quinte*

*Hotel*, Stock 'n' Wolf's *Bob Log III's Electric Fence Story*, Van Sowerwine's *Clara*, Edouard Salier's *Flesh*, Firas Momani's *A Half Man*, Anthony Lucas' *The Mysterious Geographic Explorations of Jasper Morello* and Becalelis Brodskis' *Yesterday, I Think*.

"We received so many killer animated shorts that we were able to go beyond the usual Animation Spotlight and have a few sprinkled throughout the other programs and playing in front of features," says Roberta Munroe, Sundance Festival's programmer. "Not only did we see a lot more animated shorts than before, we also noticed that there were more traditional, hand-drawn films."

Munroe also notes that there the festival received a larger number of submissions from women animators than ever before. She points to Van Somerwine's *Clara* from Australia and Louise Bourque's *The Bleeding Heart of It* from Canada as two examples of this positive trend. "We also saw a lot of animated documentaries. We're showing *Los ABCs: ¡Que Vivan los Muertes!*, a very cool Chicano docu-

mentary by John Jota Leaños from San Francisco."

Titles that might be familiar to the readers of this magazine, and which have already received accolades elsewhere, are Jeff Fowler's *Gopher Broke*, Brent Bruce Alcock's *At the Quinte Hotel* and Anthony Lucas' *The Mysterious Geographic Explorations of Jasper Morello*.

So what does it take to impress the Sundance programmers? "Be unique and don't follow genres, trends and what Hollywood is putting out," explains Munroe. "We've already seen so much of that so it no longer registers as fresh. The Sundance short film programming staff is out there tracking animation at as many festivals as possible. We have had the Animation Spotlight for four years now, and it seems as though more and more animators are realizing that they should absolutely see Sundance as a showcase of their work." ■

If you can't make it to Park City, don't despair. You can still catch some of the best shorts online at [www.sundance.org](http://www.sundance.org).



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# The Samurai Critic:

## Reviews of this month's hot new anime titles on DVD



Illustration by Dan Hoffstedt

by Charles Solomon

**Rurouni Kenshin TV Series:  
Season 2 (Media Blasters: \$89.95)  
Samurai X: Directors' Cut  
Collection (ADV: \$44.98)**

Watching the second season of the *Rurouni Kenshin* TV series and the *Samurai X: Directors' Cut Collection* is like seeing a talented actor play Hamlet and Benedick in repertory. Both the broadcast series and the OVA's (origi-



nal video animation) focus on Kenshin Himura, the wandering samurai created by Nobuhiro Watsuki in a long-running serial for the boy's magazine *Weekly Shonen Jump Special* in 1992. The animated versions differ radically in tone, although they were both directed by Kazuhiro Furuhashi.

The 34 episodes of the second season set make up the main "Kyoto" arc of the popular martial arts adventure-comedy. During the civil wars surrounding the Meiji Restoration of 1868, Kenshin was Battousai the Man-Slayer, a lethal Imperialist assassin. When he abandoned his murderous profession, Makoto Shishio succeeded him as Japan's deadliest swordsman. Government agents botched Shishio's execution, leaving him hideously scarred. Since then, he has assembled a private army and plans to make himself ruler of Japan. Only Kenshin can defeat Shishio's monstrous plot, but Kenshin has sworn never to kill again. Can he keep his oath, or must he revert to be-

ing a murderer to prevent a civil war?

Furuhashi recut the four-episode *Samurai X* OVA into two features that serve as a prequel and a postlude to the TV series. *Trust & Betrayal*, relates Kenshin's past. Master swordsman Seijuro Hiko trains the orphaned Kenshin in the unstoppable *Hiten Mitsurugi* technique. As an assassin, Kenshin believes he is using his sword to establish a better world. When he and Tomoe, a woman "whose beauty, like the iris, is seen to best advantage in cloudy weather," take shelter from the intrigues of Kyoto at a remote mountain farm, Kenshin finds peace for the first time. But their idyll cannot last, and the second half of the film mingles sorrow and violence in a narrative reminiscent of a Kabuki tragedy.

*Reflection* takes place in 1893, long after the conclusion of the first OVA and the TV series. Despite the years he's spent protecting the weak, Kenshin's soul is burdened with the many deaths he caused: There is no peace for him in this world. The final act of Kenshin's life takes place amid the falling cherry blossoms that symbolize the evanescent life of a samurai.

Although darker in tone than its first season, *Rurouni Kenshin* remains a rollicking adventure, leavened with romance and slapstick comedy. Good triumphs over evil, as it is Kenshin's humanity that ultimately defeats Shishio's megalomania, rather than his swordsmanship. In contrast, the elegiac *Samurai X* films reflect the violence and poetry of traditional samurai culture. Furuhashi distinguishes the two works by using different drawing styles for the TV series and the OVA's.



As Kenshin's voice, Richard Hayworth offers a more vivid and colorful characterization in the TV version than the restrained J. Shannon Weaver in *Trust & Betrayal* and *Reflection*.

Both works offer a depth of character missing from recent animated films that pit wise-cracking heroes against paper-thin villains.

**Genshiken: The Society for the  
Study of Modern Visual Culture,  
Vols. 1 & 2  
(Media Blasters: \$29.95 each)**

When he arrives for his first day at Suioh University, freshman Kanji Sasahara has to join a club. He selects The Society for the Study of Modern Visual Culture, which turns out to be a handful of geeks who adore anime, manga, video games and Cosplay. The club members use anime themes for their cell phone ring tones, they collect risqué video games and fan comics and their idea of a big night out is singing old cartoon show theme songs in a karaoke parlor. Sasahara feels a little overwhelmed initially, but quickly makes himself at home, spending all his money on comics, learning to play the newest games and building models of *Gundam*-style robots. The one dissenting voice comes from Saki Kasukabe, the girlfriend of Makoto Kohsaka (the only good-looking guy in the club). She hates fan culture, and keeps trying to throw a monkey wrench in the Play-station. Directors Takashi Ikehata and Tsutomu Mizushima make the humor knowing, but they never allow it to become mean-spirited. ■





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# A New Year's List

Why not promise to watch only animated masterpieces on DVD as your New Year's resolution? **by Sarah Gurman**

## Walt Disney's Timeless Tales Vol. 3 (Walt Disney Video, \$19.99)

For most people, Ernest Lawrence Thayer's rolling rhyme-filled *Casey at the Bat* is one of those childhood relics that can immediately transport you back to the moment someone first read to you about the Mudville nine. In 1946 Disney adapted Thayer's fluid lines into the classic short directed by Jack Kinney with radio comic Jerry Colonna providing a lilting musical recitation. Now you can catch this charming old ball game toon along with other gems from the Mouse's treasure trove of shorts on *Disney's Timeless Tales Vol. 3*, a wholesome hour of animation that will have you craving warm milk and footed pajamas before you can say "mighty Casey has struck out." In addition, this animated trip down memory lane features unforgettable shorts like David Hand's *Little Hiawatha*, *Morris the Midget Moose* from director Charles A. Nichols and the historic first appearance of Donald Duck in Wilfred Jackson's *The Wise Little Hen*. Did we mention that this nifty DVD set includes a full-color collectible "Casey at the Bat" storybook and a "Parent Tips" section full of hints for sharing these old timer cartoons with the little ones?



on directing duties to deliver the afterlife adventures of Victor (voiced by Burton's frequent collaborator Johnny Depp), a proper 19th century gent who finds himself in a quandary at his wedding rehearsal when he can't remember the vows he is supposed to recite before his beloved Victoria, played by Emily Watson (*Punch-Drunk Love*). The persistent groom-to-be heads into the depths of the forest to practice his lines for the big day and unknowingly makes his nuptial promises to the Helena Bonham Carter (*Big Fish*) voice-infused *Corpse Bride*. Warner Bros. has tagged on some fun DVD souvenirs for the Burton wedding guests, including the "Tim Burton: Dark vs. Light" featurette, behind the scenes footage and a spotlight on the voice actors exploring how they craft their characters.

## Avatar the Last Airbender: Book 1, Vol. 1 (Paramount Home Ent., \$16.99)

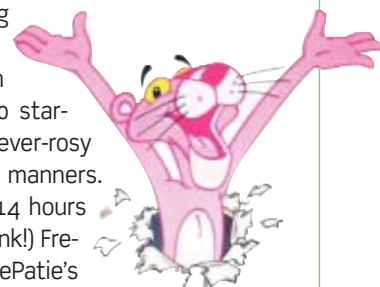
Nickelodeon's *Avatar the Last Airbender* centers on a skilled young boy who can easily hold his own with other great reluctant heroes of our time, the likes of *Back to the Future's* Marty McFly and Neo from *The Matrix*. Twelve-year-old Aang met his destiny when brother and sister Sokka and Katara of the Southern Water Tribe discovered him frozen in an iceberg and realized that they had uncovered the long-lost Avatar, the Chosen One capable of bringing order to the war-ravaged lands. With help and encouragement from Katara and Sokka, Aang is completing his training as the Avatar and fending off the Firebenders who threaten to enslave the Earth, Air and Water Nations. If you have yet to meet cre-



ators Bryan Konietzko and Michael Dante DiMartino's soon-to-be-master of the four elements, we suggest you consider this anime-flaired Paramount release that comes equipped with four chapters of the show, a "Behind-the-scenes Kung Fu" featurette and animatics. Some fans are complaining that there are only four episodes on this disc and accusing Nick of trying to squeeze more money out of the entire season by releasing a few episodes at a time on DVD. No matter, in our opinion these quality animated chapters are well worth their price tag so we're gonna scoop up this highly addictive bit of elemental magic and martial arts while the getting's good.

## The Pink Panther Classic Cartoon Collection (MGM Home Ent., \$69.99)

MGM has timed the release of *The Pink Panther Classic Cartoon Collection* DVD with the arrival of the new Steve Martin live-action remake of the 60s favorite in theaters. This fine five-disc assortment holds a whopping 124 cartoons produced by Friz Freleng and David H. DePatie from 1964 to 1980 starring their ever-rosy cool cat with manners. (That's over 14 hours of thinking pink!) Freleng and H. DePatie's clever character pounced onto the big screen in 1964 in the opening credits of Blake Edwards' eccentric spy



escapade *The Pink Panther*, and fans flocked to him immediately. Later that year the short *Pink Phink* went on to win an Oscar and the rest was history. There are a bunch of cool extras on this new Panther DVD package including the animated main title sequences from five of the feature films, the "Remembering Friz: A Tribute to Friz Freleng" and "Think Pink: How to Draw the Pink Panther" featurettes and a documentary exploring the Panther phenomenon. The new *Pink Panther* movie will open on February 10 featuring a slapsticky animated title sequence courtesy of Panther pro Bob Kurtz (*The Pink Panther and Friends*, *George of the Jungle*). ■

## Tim Burton's Corpse Bride (Warner Home Video, \$28.98)

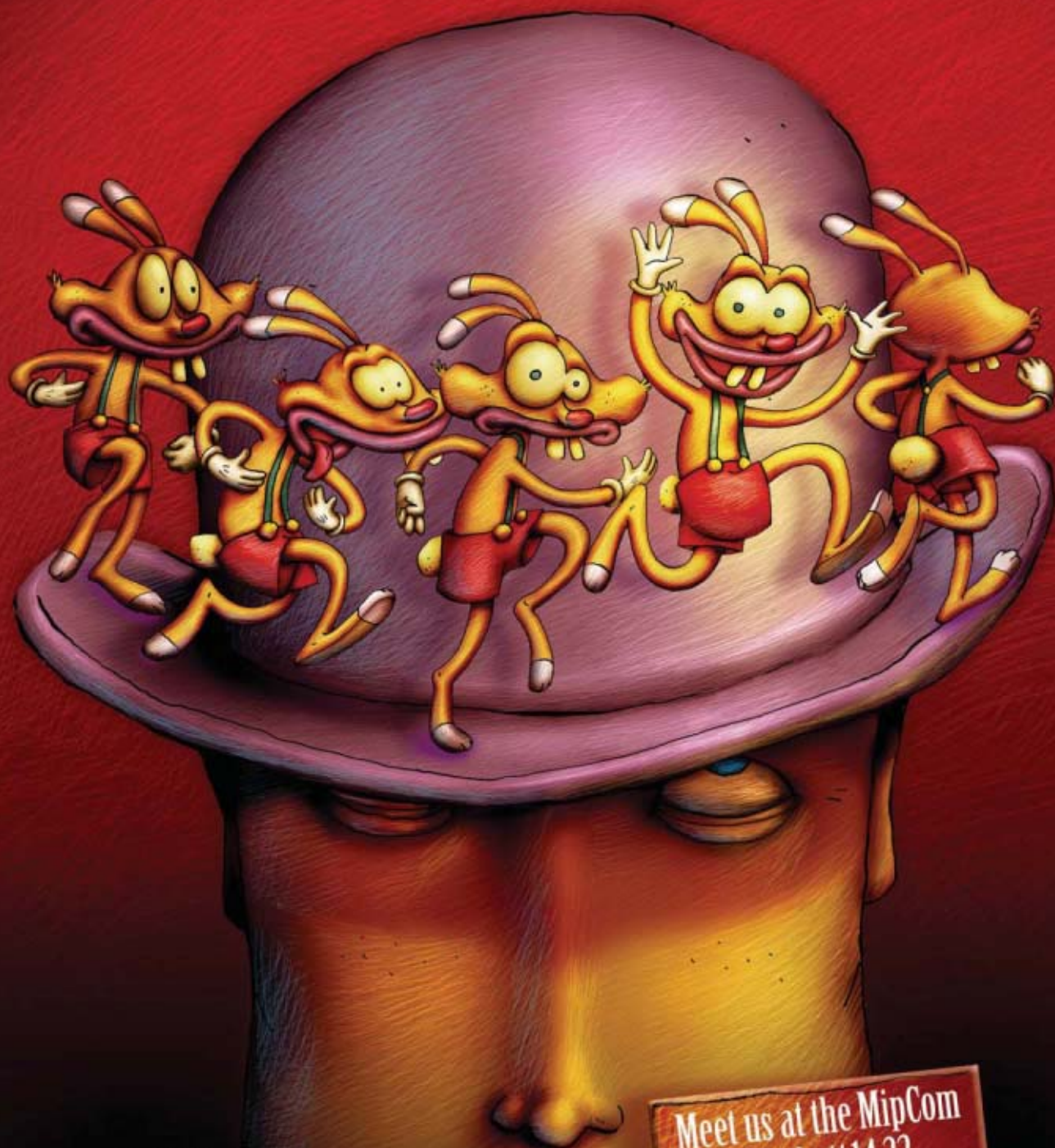
*Tim Burton's Corpse Bride* may be up for a Feature Animation Oscar this year, and now that the movie is out on DVD, our honeymoon with the stop-mo wedding will never end. Morbid master Tim Burton (*Sleepy Hollow*) teamed up with Mike Johnson (*The Nightmare Before Christmas*)







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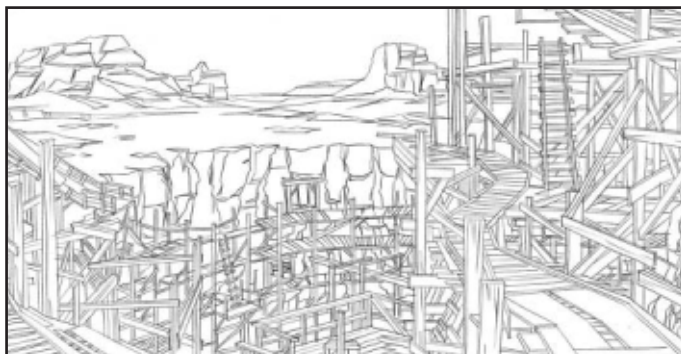
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# Fun to the Power of 10

*Ben 10*, Cartoon Network's hot new series, has a brilliant premise. It's about a boy who can morph into 10 different aliens with superpowers. **by Ramin Zahed**



Background art

Once in awhile a new show comes along with such a great premise that it makes you wonder why nobody thought about it sooner. That's certainly the case with Cartoon Network's new toon, *Ben 10*, which follows the adventures of a young boy named Ben Tennyson, who can transform into any of 10 alien creatures—and wouldn't you know it?—they all have special superpowers!

"What kid doesn't want to be a superhero?" asks exec producer Sam Register. "And wouldn't 10 superheroes be 10 times as cool? It's an undeniably original premise."

Of course, like all great superheroes, Ben has to have a dynamic transformation story. The key to Ben's transition is a mysterious watch-like device called the Omnitrix, which attaches itself to his wrist one day. This special gizmo is the reason he finds himself morphing into

fascinating alien creatures. Of course, what would aliens be without entertaining names—Heatblast, Upgrade, Grey Matter, Stinkfly, Four Arms, Ghostfreak, Razorjaws, Wildmutt and Diamondhead. There's even an intergalactic villain called Vilgax who hatches up nefarious plots to get the watch on his wrist. To help keep Ben earthbound, there's Grandpa Max who takes Ben and his cousin Gwen on a cross-country summer trek in his RV!

Register also points out that the name of the show could easily be *Ben 10,000*. "His alter egos begin with 10, but as the show progresses, he will find out more about the watch's secrets."

"One of the reasons the show succeeds is because even when Ben is inside this giant alien superhero body, he's still a little 10-year-old, trying to figure things out," says supervising director Alex Soto. "It's kind of like Tom Hanks in *Big*. That's what really sold me. If he knew what he was doing, it would be very boring. Much of the humor comes from the fact that he's still that little kid, plus he never knows which alien he's going to become. When he turns into the wrong one and his time is running out, that just opens up more possibilities. We really take the idea of superheroes to the next level."

*Ben 10* has a unique development history. About four years ago, Register and crew decided to create an action/adventure series that would follow in the footsteps of *Samurai Jack* and *Teen Titans*. As he puts it, "We thought it would be fun to create something from scratch, so we put out a call to comic-book artists and writers."

After sifting through some 60 different ideas, Register and company went for the *Ben 10* pitch, created by Joe Casey, Joe Kelly, Duncan Rouleau and Steve Seagle—a team known as Man of Action. Register says the original idea was quite different from what viewers will get to see on the air this month. "We wanted something fresh, but something that was easy to explain. We also wanted to get away from the world of spandex, square jaws and capes."

To help bring this clever idea to animated life, Register asked Alex Soto to join the team. "Alex had been a director on *Teen Titans*, so we went to him and



Sam Register



Alex Soto

continued on page 27



# SCHOOL GUIDE

2 0 0 6



Shane Acker's *9*, UCLA



Ian Yonika's  
*Food for Thought*,  
Ringling



Ben Meinhardt's *Animals in Love*, VFS



SCAD student Heather MacDonald tweaks  
her drawing between frames.

In 2006, animation and visual effects insiders may have different opinions about how the industry is going to redefine itself in the multiplatform, watch-the-content-you-want-anytime universe. However, one thing almost everyone agrees about is how crucial it is to get the right education in this field. There has been an explosion in the quality and quantity of related classes and training programs available to students both in the U.S. and abroad. We've put together this comprehensive guide to help our



Full Sail  
students learn  
the gaming ropes.

readers track down the program and educational institution that best match their financial and academic goals. Just remember these perennial words of advice: Stick to the essential basics of drawing and animation. Then, learn the technical tools necessary to survive in a competitive market. The information found in this guide is regularly updated on the magazine's website at [www.animationmagazine.net/schools.html](http://www.animationmagazine.net/schools.html).



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Mandy Adams



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Pixar's summer 2006 release, *Cars*



John Lasseter

## What **Color** Is Your Animated Parachute?

You can't afford to miss these valuable job-hunting tips from the pros. **by Christopher Grove**

**A**s much as the technology changes, as much as people talk about paradigm shifts and young people being more savvy than they used to be (Aren't they always?), the mechanics of looking for and landing a job have stayed pretty much constant. That goes for the animation business or otherwise. One "rule" that always seems to work whether or not you're a latter day Horatio Alger: Get your foot in the door, and keep it there until they let you in the room. Sure it's great and inspiring when one hears of the film grad with a hot short that lands him or her a development deal at 23, but for every wunderkind there are a thousand job seekers who need to find a niche they can compete in and run with.

Case in point: recent Cal State Fullerton grad Sean Charmatz, now Nickelodeon employee. Charmatz nabbed an administrative internship when he was a senior that was mostly about giving tours of the company's production facility and answering phones. But he was inside the building. And he took it from there. "Whenever I could, I'd let people know that I could draw and that I had ambition," says the now fully employed storyboard artist. One morning, when producer Doug TenNapel was walking by the front desk, Charmatz got him to look at his portfolio. TenNapel signed him up on the spot to do clean-up work on the pitch boards for his hot new series, *Catscratch*.

But of course, it's not just about a

great internship or one's portfolio. It's also about what you learn, where you learn it and when. "Make sure you pick courses and schools that stress the basic fundamentals such as drawing, design, story structure, film grammar, those kind of basic elements," says John Lasseter, executive VP creative at Pixar Animation Studios. Don't, he adds, be seduced by technology. Technology is always changing; the basics of the creative process don't. "Technology doesn't make the motion picture, people do," he continues. "You're *not* an animator just because you can move an object from point A to point B. (You're) someone who breathes life into a character, which is something the software and technology can't give you."

Cartoon Network's *Ben 10* supervising director Alex Soto couldn't agree more. "The foundations are always key. I tell everyone who wants to get into animation to practice their drawing skills, and I don't mean just people. Draw everything you see, cars, firemen, trees, everything. Computers are wonderful tools, but if you don't have the foundation, you're pretty much lost."

Nickelodeon's *Catscratch*

Doug TenNapel

The general consensus is that this is a pretty good time to be looking for a job in the animation biz. Not as great as when the current boom began in the late 1980s, but solid nonetheless. Cartoon Network, for example, is producing more shows than ever. With the exception of its one Flash show, all of CN shows (as with most television toons) have their pre-production done in the U.S., including character design, storyboarding, key frames, background design, et al. Drawing and painting are done overseas. "We're looking for a whole range of people and talents," says Brian Miller, VP and general manager of Cartoon Network Studios. And, illuminating Sean Charmatz's example, Miller reports that 13 CN interns have been hired full time in the past three years, two of whom are currently working on CN-funded shorts with an eye to launching new series. "We need versatility," says Miller. "When you work in pre-production you have to have the ability to quickly emulate the style of the show you're going to work on."

And, as with the tortoise and hare, victory (a job) doesn't always go to the

most talented. "More often it's the people who work the hardest," says Marty Havran, modeling supervisor at DreamWorks Animation who also teaches at L.A.'s Art Center "Combine efficiency with hard work and you will be successful." A recent hire was a student who had worked on a reel up to 10 hours a day for three years. "The work was amazingly detailed and original," says Havran. And focused. One major concern that employers have with respect to the thousands of student reels and portfolios they see every year is that they try to be all things to all people.

"A lot of seniors don't seem sure what their strength is so they give us a little bit of everything," says Mary Walsh, director, production resources at Walt Disney Feature Animation. "The smart ones identify what they do best and what they're most passionate about and show that in their portfolios and reels," adds Dawn Rivera-Ernster, DFA manager of artistic recruitment. Which means if your gig is modeling, show a range of modeling examples. If it's animation, put your best foot forward with examples of properly rigged,

unique characters.

While proficiency with the new is always advised, don't forget the old. Or old school. Some of the best recent Disney hires from, for example, CalArts had portfolios that included at least one example of skilled, traditional life drawing. "You should always be working on your draftsmanship,"



Brian Miller



Donovan Cook

agrees veteran animator Donovan Cook (currently working on the untitled *Andre Benjamin* project for Cartoon Network). "It's important that potential employers see that, in addition to skill with your chosen discipline, you can handle drawing a real figure in all its complexity and texture. In one drawing you can see so much about a person's skill level." ■

**Chris Grove is a Los Angeles-based actor and journalist who specializes in visual effects and animation.**



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## Exit Strategies:

# How Schools Help Students Turn Pro

by Ellen Wolff

In today's job market, animation education can be a route to careers in feature films, broadcast, video-games, corporate communications and even the web. But in this era of growing opportunities—and increased competition—some of the most helpful courses offered by animation programs can easily slip by barely noticed. Sure, Business Communications may pale alongside Advanced Maya, but animation educators know that professional presentation skills need to be taught along with artistry and technique. *Animation Magazine* surveyed several schools to sample the college-to-career approaches being followed today.

### California Institute of the Arts [Valencia, California]

Arguably the most famous job fair for animation students is held here each May. "In a giant room set up with tables and TV carts, our students put

out their portfolios, reels, models and copies of resumes," explains career advisor Jessica White. Recruiters from dozens of companies review the artwork and then post a call sheet of students they'd like to meet.

That may sound heart-stopping, but White believes that by the time students are finishing four years at CalArts, "They're work-savvy. We have workshops like 'Artist As Entrepreneur' and 'Intern or Die.' We encourage students to pursue internships to get a foot in the door. That's how many get jobs. We tell them 'pick your place while you're in school. It's the only time you can work for free!'"

Website: [www.calarts.edu](http://www.calarts.edu)

### Ringling School of Art and Design [Sarasota, Florida]

Professional prep begins at orientation, says career services director Phyllis Schaeen, "We talk about preparation—not placement—much to the

dismay of moms and dads." During Ringling's four-year program, several courses and workshops are geared to career information. "We even have lawyers and accountants talking about things like taxes and the freelance artist."



left to right: Ringling student Joe Rosensteel, DreamWorks topper Jeffrey Katzenberg, grads Lacey Bannister and Christopher Bancroft, and department head Jim McCampbell.

Ringling has no single portfolio review day, since "We're a little out of the way. We'd never get all the companies here at once." But they host regular visits from DreamWorks, ILM, Sony, LucasArts, EA, Pixar, Activision and others. And if at first Ringling grads don't succeed, they can return for guidance.

Website: [www.rsad.edu](http://www.rsad.edu)

### Savannah College of Art and Design [Savannah, Georgia]

Savannah's also far from Hollywood, but many companies send recruiters two or three times a year to check out the 1,800 students at SCAD's School of Film and Digital Media, says dean Peter Weishar. "Recruiters who might not even travel to New York come to Savannah. They ask to see juniors' work and then will help guide the portfolios of students who impress them."

But Weishar doesn't wait for potential employers to come to SCAD. "We

*continued on page A8*



CalArts School of Film/Video Portfolio Day for the animation program.



Professor Rebecca Wible goes over the support material generated for a final character animation.



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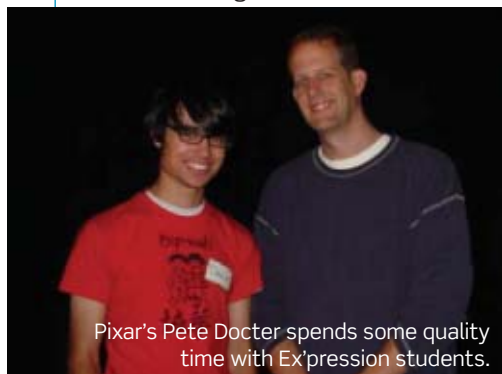
continued from page A6

know Savannah isn't an entertainment hub. So we do trips to New York and Los Angeles and bring students to different studios. There's a lot of access."

Website: [www.scad.edu](http://www.scad.edu)

### Ex'pression College for Digital Art [Emeryville, California]

There's no time for commitments to internships when students compress a bachelor's degree education into two



Pixar's Pete Docter spends some quality time with Ex'pression students.

and a half years, but director of industry relations and career development Scott Tolmie notes, "Ex'pression puts a substantial focus on preparing students for work. There are four classes focusing on professionalism. In Living In The Media World students work on business plans and presentation skills. And a Life Skills lab goes into depth about interviewing and networking."

With companies like ILM, Pixar and The Orphanage located near its Bay Area campus, Ex'pression also gets pros on-site to review student reels. "They provide a real sense of the working world. But since our students are often here 10 hours a day, they're well prepared for work!"

Website: [www.expression.edu](http://www.expression.edu)

### Full Sail [Winter Park, Florida]

Students tackling Full Sail's 21-month animation program "already have the drive to work in the field," says career development VP Tammy Gilbert. Al-



left to right: Sherri Tantleff and Tammy Gilbert of Full Sail; Grant Collier of Infinity Ward; Kate Paneno of Activision and Rob Latlo of Full Sail.

though the intensive class schedule permits no summer break for internships, "If a student wants pursue a company that has an internship program—and that's the best way to get into that company—we have an extended studies course that allows us to pull them back in and classify them as a student so they can gain credit for their time. That course might happen at a Chicago studio, but we govern it from here."

Gilbert notes that everyone takes business communications classes. "We can't interview for our students, but we can make sure they're pursuing the industry effectively. And there's no time limit on our services—they can tap in throughout their careers."

Website: [www.fullsail.com](http://www.fullsail.com)

### Gnomon School of Visual Effects [Hollywood, California]



Gnomon alum Tefft Smith ILM is all smiles at the office.

Gnomon's 21-month accredited CG program is geared toward preparing students specifically to work in visual effects and gaming, and it's singularly focused on preparing students for the current marketplace. Industry relations director Pam Hogarth notes that Gnomon is one of only 33 schools approved by Electronic Arts, and about a third of grads enter gaming.

While there are no official recruiting days at Gnomon, its Hollywood locale

attracts visitors. But Hogarth asserts, "Our goal is not to find students jobs but to help them acquire the skills that they need to find *themselves* jobs because we're not going to be there to find them their second or third jobs. It's our goal to get as many of our students working and saying good things about us as possible!"

Website: [gnomon3d.com](http://gnomon3d.com)

### Vancouver Film School [Vancouver, British Columbia]



Juan Guiraldes, a recent 3D and visual effects grad from VFS working in the comforts of New Zealand's WETA.

The word "intensive" is an understatement when applied to VFS' one-year 3D-CG Animation program. Program head Larry Bafia (formerly of PDI) uses industry relationships to get pros to visit the British Columbia campus. While EA is a strong presence in the area, Bafia has an advisory board that also includes reps from ILM, Sony, Mainframe and Rhythm & Hues. "We had ILM's Rob Coleman here, and we were able to place six graduates at Lucas' new Singapore studio."

Bafia also teaches an 'Interview Skills' course so that students will be ready when opportunities arise. He covers "sleuthing through the news to see who's signing contracts to do features, and thinking about the kind of demo reel you'd need for a particular studio." As VFS notes on its website: Being thorough in your research is no different than what you will eventually do in your career as a working artist. You may as well start now.

Website: [www.vfs.com](http://www.vfs.com)

Ellen Wolff is a Los Angeles-based journalist who specializes in animation, visual effects and education.



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# CG Razzle Dazzle with a French Twist

Young animators conspire at the e-magiciens confab in France. **by Ryan Ball**

A great place to catch some of the best new animated shorts coming out of European schools is the annual e-magiciens festival and conference, held Nov. 22-25 this year at the Phénix Theater in the quaint town of Valenciennes in Northern France. A burgeoning hub of digital content creation, Valenciennes is home to Supinfocom, a respected animation school that has been dominating SIGGRAPH's Animation Theater in recent years with inventive and moving CG shorts.

One of this year's standout films from Supinfocom Valenciennes was *The End*, created by Maxime Leduc, Michel Samreth and Martin Ruyant. The black-and-white tale of a scarecrow who is imprisoned for being too kind to birds made the Best-Of list during the e-magiciens awards ceremony and is sure to go on to take prizes at festivals around the world.

"The e-magiciens festival is one of the most important events for us," says co-director Samreth. "It gives us a great opportunity to show our work and share our artistic visions with other students from different schools, as well as professionals from several countries. It is definitely a good way for animators and web and game designers to get some kind of recognition and good contacts as well." Describing the fest, Samreth adds, "It's like a big anthill, crawling with people who only think about one thing: creating images."

The images in *The End* were modeled and animated with Maya 6.0 and rendered with Mental Ray. The three-person team had the challenge of learning to use the tools as they were making the film. One thing that makes the Supinfocom program unique is that students start with a base in traditional art skills and only get heavily into 3D

during their final year. Ruyant comments, "The animation teaching is pretty much reduced to its technical aspect, considering all of the techniques that we need to learn over the two years of the course."

Not every film conceived by Supinfocom students gets the chance to be made, so Leduc took the extra step of creating scale models of the scarecrows and other elements from *The End* to sell the idea to instructors. "At the beginning, I just knew I wanted to work on scarecrows," Leduc recalls. "I then had to convince the teachers by showing them concrete ideas which could translate our wishes and our choices."

*The End* is just one of many accomplished new shorts to come out of Supinfocom

*continued on page A12*



Artist hunker down for a creative marathon during the "Chained Animation" event.



*Clik-Clak*, created by Supinfocom Arles students Aurelie Frechinos, Victor-Emmanuel Moulin and Thomas Wagner, was one of the many top-notch CG-animated shorts at the fest.



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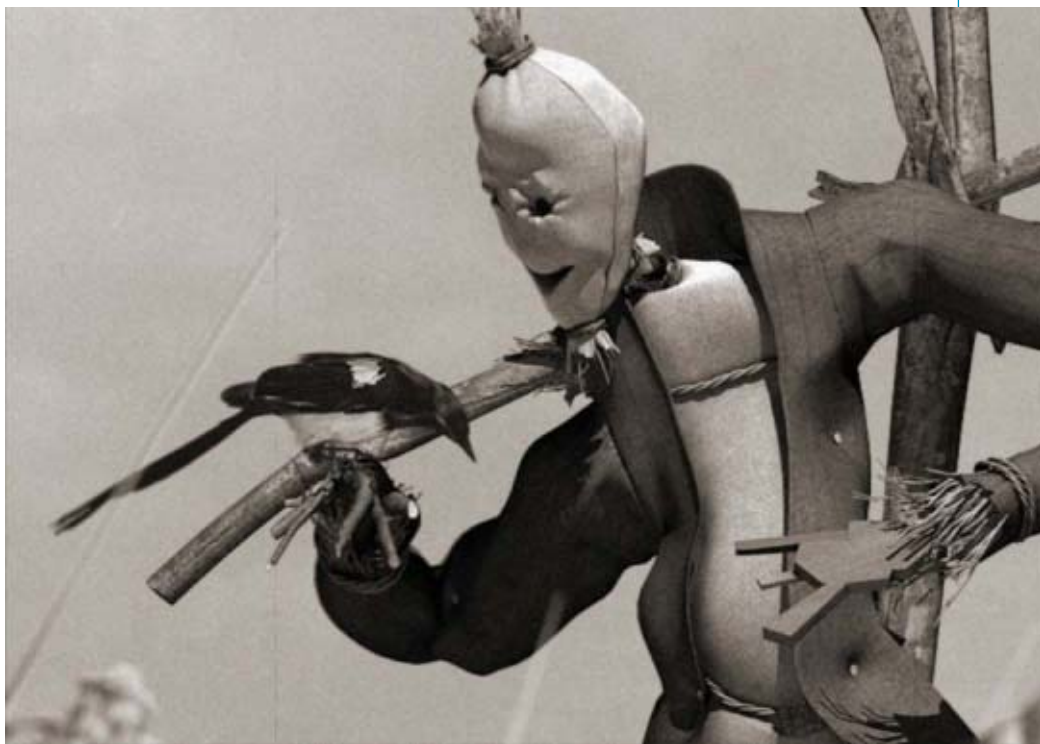
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WHERE RESULTS MATTER

com Valenciennes and Supinfocom Arles in the south of France. Arles students Aurélie Fréchin, Victor-Emmanuel Moulin and Thomas Wagner shared their *Clik-Clak*, a charming and bitter-sweet film that has two robots teaching a young boy to communicate through sounds produced via Rube Goldbergian contraptions.

Other European schools that had a good showing at e-magiciens include ENSAD (Ecole Nationale Supérieure des Arts Decoratifs) in Paris, The Royal College of Art in London, Gobelins Ecole de l'image in Paris, The Animation Workshop in Denmark and Filmakademie Baden-Württemberg in Germany. In addition to the film programs, attendees were treated to a 20th Anniversary screening of works from Gobelins and an evening of Scandinavian Animation presented by Timothy Leborgne from The Animation Workshop.

A highlight of the fest is the unique "Chained Animation" program, which has small teams of young artists lock themselves in a room for 48 hours to create 10-sec pieces of animation that are eventually edited together to produce a single work of art. This year's theme was "Little Seductions in Everyday Life," which inspired some nice bits of character animation that had to jive with the specific piece of music each group was assigned. One award-winning entry was from students at Paris' EESA (Ecole Européenne Supérieure d'Animation), who briefly explored the microcosmic lives of goosebumps that arise with a male's hand touches a female's. The chained animation was done in conjunction with a web jam, which had another set of teams working around the clock for three days to produce interactive websites that explore the subject of skin as it relates to a digital environment.

Local companies floating around to check out the emerging talent included CCCP, a four-month-old video game design studio founded by former students of SupinfoGame. The small team is currently designing a web-based game ti-



**A Scarecrow with Brains:** *The End*, a poignant short by Supinfocom Valenciennes students Maxim Leduc, Michel Samreth and Martin Ruyan's about a gentle scarecrow, was one of the big attention-grabbers at the e-magiciens confab.

tled *Subnebula*, in which two players team up to find their way out of a maze comprised of hundreds of individual cubes. Curious gamers can beta test the title at [www.subnebula.com](http://www.subnebula.com). CCCP shares space in a business incubator with IP4U, a digital content creator that co-produces the Canal+ animated series *Banja*, about the adventures of a singing rastaman. Company producer Lahcen Bahij was also making the rounds at e-magiciens in search of talent to help create a full slate of mobile games in development.

As local animation and video game producers sprout up and grow with government assistance, The Valenciennes Chamber of Commerce, Northern France Experts (NFX) and Invest In Northern France ([www.locatenorthernfrance.com](http://www.locatenorthernfrance.com)) are working to entice companies in North America and elsewhere to set up operations in the region. To that end, e-magiciens serves as a great showcase for one resource Northern France has no shortage of—talent. ■

**Learn more about the annual e-magiciens event at [www.youngcreation.net](http://www.youngcreation.net).**





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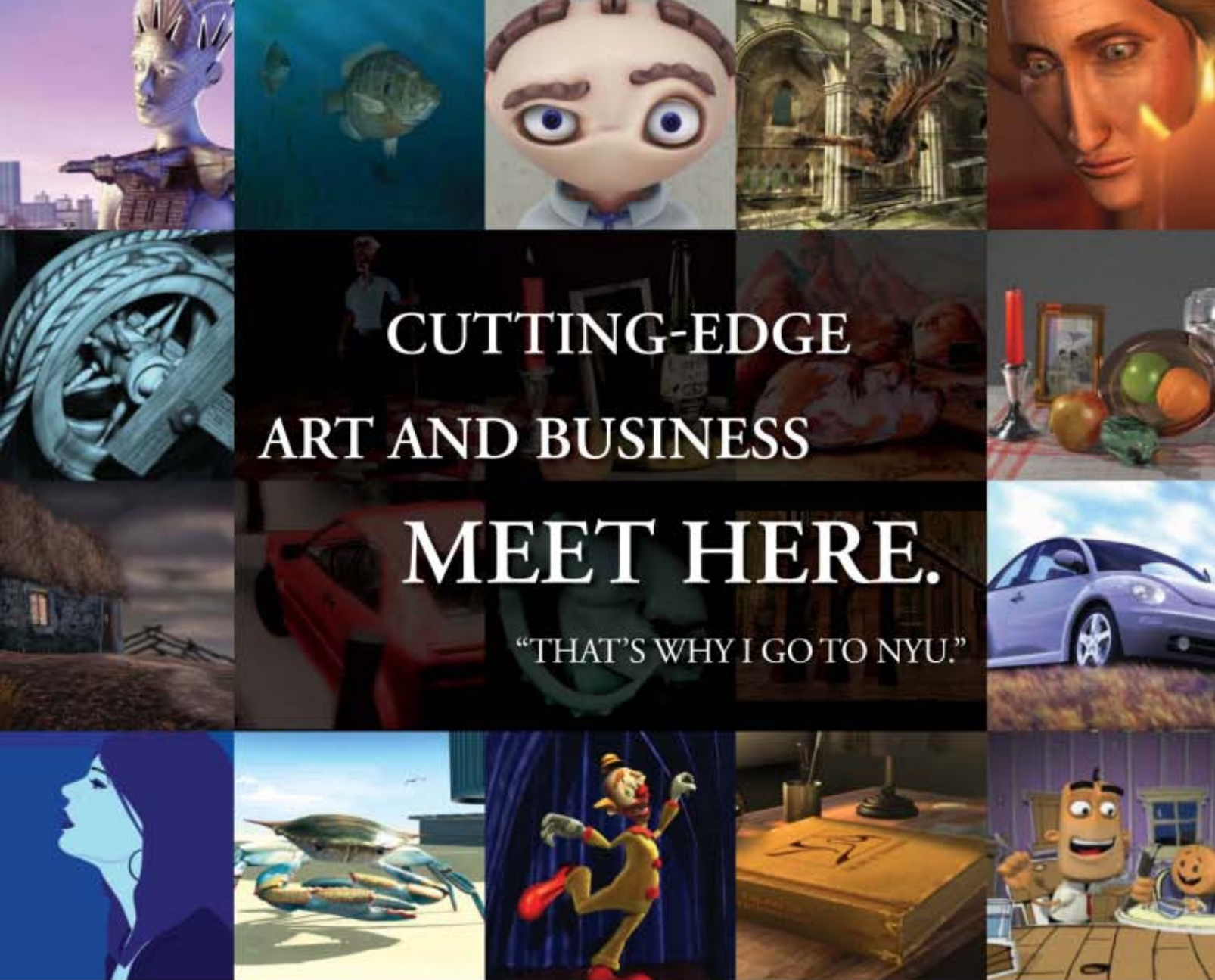
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Motion Graphics and Broadcast Design  
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**NEW YORK  
UNIVERSITY**  
AN ASSOCIATE UNIVERSITY OF THE CITY OF NEW YORK  
School of Continuing and  
Professional Studies







Demand is growing in a wide range of industries for talented artists who can tell animated stories or create 3-D images for commercials, film, science or architecture. New York University's Center for Advanced Digital Applications (CADA), a division of the School of Continuing and Professional Studies, educates students through a variety of courses, certificate programs and a graduate degree designed to hone artistic and technical skills to launch or advance their career.

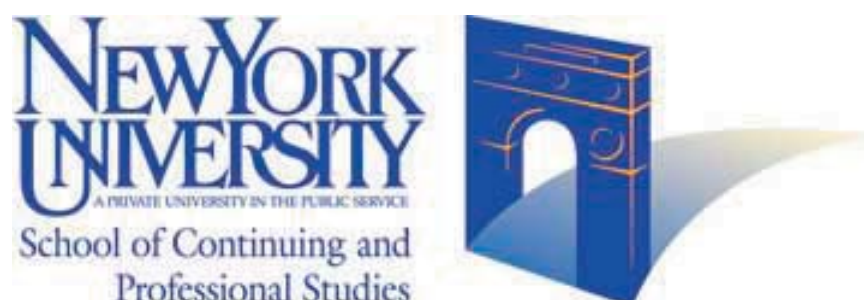
NYU's faculty is made up of working professionals including motion graphics animators, character animators, filmmakers, directors and artists. Under their guidance, students explore both the artistic and technological world of animation. Reinforcing real-world practice in the classroom, students also learn in a production-based environment preparing them to respond to real client demands and deadlines.

Among the courses offered, taught in 6-, 8- and 11-week formats, are Story Development for Animation, 3D Studio Max: Fundamentals, Maya: Modeling and Animation, Character Animation, Shake, Combustion and Commercial Compositing for Live Action and Animation. One-day seminars and weekend workshops also offered include Rendering with Mental Ray, MEL Scripting and Motion Capture (MO-CAP).

NYU offers specialized certificates in Animation, Modeling and Visual Effects Compositing. The Certificate in Animation provides students with the animation skills needed to create professional-quality animation for employment in a variety of fields, such as architecture, film, medical imaging or commercials. Combining both the academic and practical basics of computer modeling, participants in the Certificate in Modeling program learn creation and rendering of 3-D models, characters and environments and acquire expertise in modeling, texturing, lighting and animation. In the Certificate in Visual Effects Compositing, students learn the tools of the compositor – one of the industry's most highly demanded professions – and how to solve technical problems with creative solutions using tools such as Combustion and Shake, the primary industry applications. Students also become familiar with television and film formatting standards.

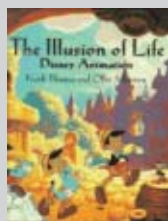
The Master of Science in Digital Imaging and Design covers a broad spectrum of design, illustration and production. From investigating theory, philosophy and the history of digital images to advanced work in their area of focus, the program helps students fine-tune their own creative style and vision. Graduates of the program become highly marketable artists in the digital media, entertainment or design professions.

NYU's School of Continuing and Professional Studies ([www.scps.nyu.edu](http://www.scps.nyu.edu)) has been for 70 years a recognized leader in the education of adult learners, with annual enrollment topping 50,000. The School offers over 1,500 courses, seminars and conferences that span more than 125 fields, as well as 14 masters degree programs and 21 bachelors programs in key business sectors, ranging from real estate, healthcare, management and hospitality to publishing, marketing and digital design.



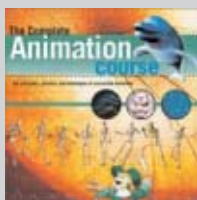
# Ten Essential Books for Animation Students and Fans

by Sarah Gurman



**The Illusion of Life: Disney Animation** by Ollie Johnston and Frank Thomas (Disney Editions, \$60) Flipping through this beautiful book from Ollie Johnston and Frank Thomas, two of the original knights from the Disney animating battalion, makes you feel like an archaeologist exploring the vestiges from an ancient holy temple. Johnston and Thomas' deliver witty first-hand accounts of the evolution of Mouse House classics in these pages adorned with a rich collection of photographs and illustrations. *The Illusion of Life* presents the unique opportunity to learn the ins and outs of the art from two true dons of Disney.

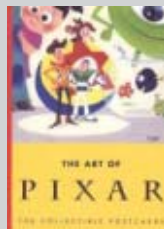
**The Complete Animation Course: The Principles, Practice and Techniques of Successful Animation** by Chris Patmore (Barron's Educational Series, \$21.95). Helpful illustrations abound in this extensive cartoon compendium that breaks down the fundamentals of the animation world's different styles and methods into bite-sized pieces. Patmore explores the process behind creating stop-mo, cel art, 3D CG and web-based toons, offering case studies at the end of each chapter to show off techniques in action, as well as wallet-friendly software and hardware suggestions.



**The Animator's Survival Kit** by Richard Williams (Faber & Faber, \$30.00). Drawing on his extensive career and work with some of the greatest toon gurus of our time, Richard Williams (director of animation for *Who Framed Roger Rabbit?*) brings a refreshing perspective to the instruction ring, as he serves up practical advice and debunks popular misconceptions about the craft. Beyond his passion for animation as an art form, Williams is a great storyteller and writer, and *The Animator's Survival Kit* never has a textbook feel.

**The Art of Pixar: 100 Collectible Postcards** by Pixar Animation (Chronicle Books, \$16.95). Pixar is celebrating the launch of its 20s in many splendid

ways, including a retrospective exhibit at the MoMA, and this postcard collection is the perfect tie-in for this occasion. *The Art of Pixar* houses a delectable assortment of eye candy with stills and concept art from each of the innovative studio's short and feature-length films to date. Keep this one by the light table. At least when your inspiration peters out you'll have visual nuggets of genius from timeless toons like *Toy Story*, *For the Birds*, *Finding Nemo* and *Monsters, Inc.* at your fingertips to help get the creative juices flowing.



**Animation: The Mechanics of Motion** by Chris Webster (Focal Press, \$36.95). A book that is very much a tool rather than a crutch, Webster's manual for mastering movement will give back to you as much as you put in. Filled with illustrations, exercises and lists of questions to ask yourself at different stages of production, *Animation: The Mechanics of Motion* avoids getting too technical as it delivers the ABCs on topics such as timing, over-lapping action, squash and stretch, acting and characterization, that are useful across mediums and disciplines associated with animation.

## The Animated Movie Guide

by Jerry Beck (Chicago Review Press, \$26.95). No toon aficionado should be without this well-researched and comprehensive compilation of all the animated features released in the U.S. since 1926. This nicely illustrated reference guide comes with reviews and background info on over 300 movies (from 1926's *The Adventures of Prince Achmed* to 2004's *Sky Blue*), plot synopses, running times, ratings, consumer tips and MPAA ratings.

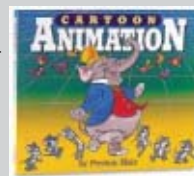


**Walt Disney's Nine Old Men and the Art of Animation** by John Canemaker (Disney Editions, \$60). Animation scholar and filmmaker Canemaker has crafted a poignant profile for each of Disney's prolific animators dubbed the "Nine Old Men" in the 1930s. Detailing the

artists' individual styles and experience of the legendary studio, this meticulously researched book is heaped with great candid shots of the good old boys in their heyday and stunning reproductions of rare animation cels and sketches from masterpieces like *Sleeping Beauty*, *The Jungle Book* and *Peter Pan*.

## Cartoon Animation

by Preston Blair (Walter Foster Publishing, \$24.95). Many animators may dream about what it would be like to have the masterful *Fantasia*, *Bambi* and *The Flintstones* alum Preston Blair as a mentor, but you can get the next best thing with a copy of *Cartoon Animation*. Chock full of indispensable advice covering the nitty gritty of animated character construction with standout explanations for line of action, follow-through and squash-and-stretch, industry vets have referred to this as the definitive animation book.

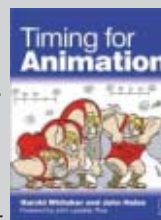


**The Animation Book** by Kit Laybourne (Three Rivers Press, \$24.95). Laybourne's digital revision of her original staple published in 1979 is a comprehensive survey of the

art form that we hold near and dear. *The Animation Book* leaves no modus operandi unexplored, diving into cutout, stop-mo, rotoscoping, 3D, digital ink and paint and even sand and paint on-glass animation. The punchy writing and plentiful pics encourage the kind of visual thinking that can facilitate discovering your own niche as you waded through the vast spectrum of cartooning techniques.

## Timing for Animation

by Harold Whitaker and John Halas (Focal Press, \$27.95). No punch in your punch lines? Dramatic moments feel light as a feather? It's high time you picked up *Timing for Animation* and got schooled in the nuances of building and measuring cartoon action that resonates. Harold Whitaker and John Halas tackle the principles of timing in their easy-to-follow guide, addressing key issues like how much space to leave between frames and how to make music and lip synchs jive with the pictures on the screen. ■





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# School Guide 2006

## Abram Friedman Occupational Center

Los Angeles, CA  
**Phone:** 562-468-7769 and 213-745-2013 Ext. 7641  
**Email:** [3dman@charter.net](mailto:3dman@charter.net), Daniel Manahan, Professor, co-author *Inside 3ds max 7*  
**Website:** [www.DanielManahan.com](http://www.DanielManahan.com)  
**Degrees/certificates offered:** Develop demo reel  
**Number of students in animation program:** Under 24  
**Cost of program:** Under \$100 for 6 months training  
**Head of animation:** Daniel Manahan  
**Head of admissions:** Apply in counseling office  
**Time of year offered:** All year, no vacation, enroll anytime  
**Application deadline:** No deadline, apply anytime  
**Equipment:** Pentium computers with 3ds Max and Photoshop  
**Description of class:** Pay less to develop your 3ds Max demo reel and train for a career in video games, feature films and architectural visualization

## Academy of Art University

San Francisco, CA  
**Phone:** 800-544-ARTS (2787)  
**Fax:** 415-263-4130  
**E-mail:** [info@academyart.edu](mailto:info@academyart.edu)  
**Website:** [www.academyart.edu](http://www.academyart.edu)  
**Degrees/certificates offered:** Accredited AA, BFA and MFA degrees, certificates and personal enrichment courses. The School of Animation & Visual Effects offers courses in visual effects, games, 3D modeling, character animation, storyboarding, visual development and 2D layout and background painting  
**Number of students in animation program:** 1,700  
**Cost of program:** \$550/unit

undergraduate; \$600/unit graduate  
**Time of year offered:** Fall, spring, summer semesters  
**Application deadline:** Rolling

## Academy College

Bloomington, MN  
**Phone:** 952-851-0066  
**Fax:** 952-851-0094  
**E-mail:** [admissions@academycollege.edu](mailto:admissions@academycollege.edu)  
**Website:** [www.academycollege.edu](http://www.academycollege.edu)  
**Degrees/certificates offered:** Certificates, Associate of Applied Science and Bachelor of Science Degrees  
**Number of students in animation program:** 80  
**Cost of program:** Varies depending on if one is choosing the Certificate Program or AAS Degree and what credits one may be transferring in  
**Head of animation:** Cully Smutzler  
**Head of admissions:** Char Drechen  
**Time of year offered:** Quarterly throughout the year  
**Application deadline:** Quarters / 4 starts per year  
**Equipment:** High-end PC computer systems, scanners and lab equipment

## Academy College 2D/3D Creative Camp

Bloomington, MN  
**Phone:** 952-851-0066  
**Fax:** 952-851-0094  
**E-mail:** [admissions@academycollege.edu](mailto:admissions@academycollege.edu)  
**Website:** [www.academycollege.edu](http://www.academycollege.edu)  
**Degrees/certificates offered:** 3D Game Development, Creature Feature Drawing, Claymation Sculpting and Video Class, Comic book design using Flash Software and last, but not least, learning to become a "Hollywood Film Maker"  
**Cost of program:** Full days consist of 8 hours a day for one week and include the choice of 2 programs for

\$249. The half-day option consists of 4 hours a day, one week and 1 program choice for \$179.  
**Time of year offered:** June 26-30, 2006

## Alfred State College

Alfred, NY  
**Phone:** 607-587-4696  
**Admissions Office:** 607-587-4215 or 800-4-ALFRED (option 1)  
**Fax:** 607-587-4620  
**E-mail:** [admissions@alfredstate.edu](mailto:admissions@alfredstate.edu)  
**Website:** <http://web.alfredstate.edu/ciat>  
**Degrees/certificates offered:** AAS  
**Number of students in animation program:** 60  
**CIAET Department Chair:** William Dean, 607-587-4698, [Deanwc@alfredstate.edu](mailto:Deanwc@alfredstate.edu)  
**Curriculum coordinator:** Constance Pennisi, 607-587-4693, [Pennconn@alfredstate.edu](mailto:Pennconn@alfredstate.edu)  
**Time of year offered:** Fall and spring  
**Application deadline:** Rolling admissions, however, portfolios must be handed in by Feb. 15

## Algonquin College

Ottawa, Ontario, Canada  
**Phone:** 613-727-4723 Ext. 5504/5821  
**Fax:** 613-727-7707  
**E-mail:** [westp@algonquincollege.com](mailto:westp@algonquincollege.com), [huntern@algonquincollege.com](mailto:huntern@algonquincollege.com)  
**Website:** [www.algonquincollege.com](http://www.algonquincollege.com)  
**Degrees/certificates offered:** 3 Year Advanced Diploma  
**Number of students in animation program:** 120  
**Cost of Program:** \$1,900 per term plus supplies  
**Head of Program:** Paul West/Neil Hunter  
**Head of admissions:** Registrar's Office

**Time of year offered:** August start date  
**Application deadline:** March 15

## The Animation Academy

Burbank, CA  
**Phone:** 818-848-6590  
**E-mail:** [info@theanimationacademy.com](mailto:info@theanimationacademy.com)  
**Website:** [www.theanimationacademy.com](http://www.theanimationacademy.com)  
**Degrees/certificates offered:** Certificate for completing full-time program takes about a year; full-time program not currently being offered. The Academy specializes in character design, background design, visual development and storyboarding  
**Number of students in animation program:** Between 50 and 75, depending on time of year  
**Cost of program:** Fees vary. Adults approximately \$210 to \$295 per class per semester, teens approximately \$210 per class per semester. Includes registration fees.  
**Head of animation:** Charles Zembillas  
**Head of admissions:** George Novotny  
**Time of year offered:** Year-round. For 2006, school will field six, 6-week semesters  
**Application deadline:** Students must reserve a place in class and make payment the week prior to semester start up

## The Animation Workshop

Viborg, Viborg County, Denmark  
**Phone:** +45-8725 5400  
**Fax:** +45-8725 5411  
**E-mail:** [info@animwork.dk](mailto:info@animwork.dk)  
**Website:** [www.animwork.dk](http://www.animwork.dk)  
**Degrees/certificates offered:** Bachelor's Degree in Character Animation

continued on page A20



# ANIMATED



Raw talent with a passion to learn—that's how I'd describe Edinboro students. They enter the animation program knowing very little about the process and the opportunities for a career in this field. But, the spirit of collaboration among supportive faculty, student peers and resources helps each student identify and grow their unique talent. They leave Edinboro with a confidence and ability to compete in a variety of careers in animation—from feature films to toy and automobile design. The names of our graduates can be found in the credits of nearly every animated film produced today, including *Robots*, *Harry Potter and the Goblet of Fire*, and *Ice Age 2 The Meltdown*.

I invite you to learn more about Edinboro University's Art Department and our animation program. Call today or visit us online.

**Michael A. Genz, M.F.A.**

*Instructor*

*Department of Art (Animation)*



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State System of Higher Education*

**Number of students in animation program:** 75 (25 admissions each year)

**Cost of program:** 84,000 DKK (student support from Danish Government available)

**Head of animation:**

Morten Thorning

**Head of admissions:**

Michelle Nardone

**Time of year offered:** 1

**Application deadline:** March 1

### Archaeology Technologies Laboratory-North Dakota State University

Fargo, ND

**Phone:** 701-231-8657

**E-mail:** Visit website for contact information

**Website:** <http://ndsu.edu/>

**Degrees/certificates offered:** BS, BA in Anthropology (3D graphics- self-study only); MS in Social Sciences (3D graphics- self-study only); BS, BA, MS, PhD Emergency Management (3D graphics- self-study only); BS, Computer Science (3D graphics- self-study only); BS, BA in Art (3D graphics- self-study only); Web-Design Minor in Communications (3D graphics- self-study only)

**Number of students in animation program:** Over 10,000

**Cost of program:** Standard NDSU tuition rates apply

**Head of animation:**

Aaron Bergstrom, computer visualization manager

**Head of admissions:** [www.ndsu.edu/prospective\\_students/requirements](http://www.ndsu.edu/prospective_students/requirements)

**Application deadline:** Visit admissions website for deadline information

### The Art Institutes International Minnesota

Minneapolis, MN

**Phone:** 612-332-3361 or

800-777-3643

**Fax:** 612-332-3934

**E-mail:** [aimadm@aia.edu](mailto:aimadm@aia.edu)

**Website:** [www.aim.artinstitutes.edu](http://www.aim.artinstitutes.edu)

**Degrees/certificates offered:**

Bachelor of Science in Media Arts & Animation, Bachelor of Science in Visual Effects & Motion Graphics, Bachelor of Science in Interactive Media Design, Associate of Applied Science in Interactive Media Design, Bachelor of Fine Arts in Photography

**Cost of program:** \$373/credit

**Head of animation:** Pete Patsiavos, academic director

**Head of admissions:** Russ Gill, director of admissions

**Time of year offered:** Year-round

**Application deadline:** Open

### The Art Institute of Atlanta

Atlanta, GA

**Phone:** 800-275-4242

**Fax:** 770-394-0008

**E-mail:** [aiaadm@aia.edu](mailto:aiaadm@aia.edu)

**Website:** [www.aia.artinstitutes.edu](http://www.aia.artinstitutes.edu)

**Degrees/certificates offered:** AA, BA, BFA, BS, Diploma (depending on program). The college also offers degree programs in game art & design, visual & game programming, digital media production, and visual & game programming

**Number of students in animation program:** Approx. 300

**Cost of program:** \$385 per credit hour, \$18,480 per academic year (as of 11/05)

**Head of animation:** Lee Crowe, department chair, animation

**Head of admissions:** Director of admissions

**Time of year offered:** Year-round quarter system

**Application deadline:** Rolling

### The Art Institute of Boston at Lesley University

Boston, MA

**Phone:** 617-585-6710 or

800-773-0494 Ext. 6710

**Fax:** 617-585-6720

**E-mail:** [admissions@aiboston.edu](mailto:admissions@aiboston.edu)

**Website:** [www.aiboston.edu](http://www.aiboston.edu)

**Degrees/certificates offered:** BFA, Diploma, APC, Dual BFA/M.Ed., Dual BFA/Master's Degree in Expressive Therapies, MFA in Visual Arts

**Number of students in animation program:** 20

**Cost of program:** Tuition for one year: \$19,600. Room and board: \$10,050

**Head of animation:** Robert Jay Kaufman

**Head of admissions:** Bonnie Galinski Roth

**Time of year offered:** Fall and spring

**Application deadline:** None, rolling admissions

### The Art Institute of California-Inland Empire

San Bernardino, CA

**Phone:** 800-353-0812 or

909-915-2100

**Fax:** 909-915-2130

**E-mail:** [mieffs@aia.edu](mailto:mieffs@aia.edu)

**Website:** [www.aia.edu/inlandempire](http://www.aia.edu/inlandempire)

**Degrees/certificates offered:** Game Art and Design-Bachelor Degree (BS), Graphic Design-Associate/Bachelor Degrees (AS/BS), Interactive Media Design-Bachelor Degree (BS), Interior Design-Bachelor Degree (BS), Media Arts and Animation-Bachelor Degree (BS)

**Number of students in animation program:** Media Arts and Animation program will begin in the spring of 2006

**Cost of program:** \$18,816 per academic year/\$75,414 total tuition and fees

**Head of animation:** Jerry Foust, dean of academic affairs

**Head of admissions:** Monica Jeffs, director of admissions

**Time of year offered:** April 3, 2006

**Application deadline:** Open enrollment

### The Art Institute of California-Los Angeles

Santa Monica, CA

**Phone:** 310-752-4700 or 888-646-4610

**Fax:** 310-752-4708

**E-mail:** [aiaadm@aia.edu](mailto:aiaadm@aia.edu)

**Website:**

[www.aicala.artinstitutes.edu](http://www.aicala.artinstitutes.edu)

**Degrees/certificates offered:** Media Arts and Animation-BS; Game Art and Design-BS; Interactive Media Design-AS, BS

**Number of students in animation program:** Approx. 500

**Cost of program:** \$403 per credit

**Head of animation:** Aaron Lyle

**Head of admissions:** Andrea Sylvester

**Time of year offered:** Year-round, quarterly

**Application deadline:** Rolling admissions

### The Art Institute of California-Orange County

Santa Ana, CA

**Phone:** 714-830-0200 or 888-549-3055

**Fax:** 714-556-1923

**E-mail:** [aiaocadm@aia.edu](mailto:aiaocadm@aia.edu)

**Website:** [www.aiaoc.aia.edu](http://www.aiaoc.aia.edu)

**Degrees/certificates offered:** Media Arts & Animation (BS), Game Art & Design (BS), Interactive Media Design

(AS, BS)

**Number of students in animation program:** Approximately 600

**Cost of program:** \$403 per credit hour plus fees

**Head of animation:** Larry Richman, academic department director

**Head of admissions:** Vincent David, director of admissions

**Time of year offered:** Year-round on a quarter system

**Application deadline:** Rolling admission

### The Art Institute of California-San Diego

San Diego, CA

**Phone:** 800-591-2422

**Fax:** 619-291-3206

**E-mail:** [aicaadm@aia.edu](mailto:aicaadm@aia.edu)

**Website:**

[www.aicasd.artinstitutes.edu](http://www.aicasd.artinstitutes.edu)

**Degrees/certificates offered:** BS in Media Arts and Animation, Game Art & Design (BS), Interactive Media Design (BS)

**Cost of program:** \$77,526 for finished bachelor's degree program

**Head of animation:** Donna

Sandsmark, academic director, media arts and animation

**Head of admissions:** Jo-Ann White, director of admissions

**Time of year offered:** Year-round

### The Art Institute of California - San Francisco

San Francisco, CA

**Phone:** 415-865-0198 or

888-493-3261

**Fax:** 415-863-5831

**E-mail:** [aifsadm@aia.edu](mailto:aifsadm@aia.edu)

**Website:** [www.aicasf.aia.edu](http://www.aicasf.aia.edu)

**Degrees/certificates offered:**

Media Arts & Animation (BS); Game Art & Design (BS); Visual & Game Programming (BS); Interactive Media Design (AS and BS); Graphic Design (AS and BS); several programs in fashion and interior design

**Number of students in animation**

**program:** 358 students in Media Arts & Animation program; 282 students in Game Art & Design; 96 students in Visual & Game Programming; (student numbers for other programs available upon request)

**Cost of program:** \$373 per credit hour; \$5,968 per quarter (for 7 or 12-quarter program)

**Head of animation:** Mary Clarke-

*continued on page A22*



# THINKING OUTSIDE THE FRAME



Jonathan Shears & Jonathan Straube, Students, Media Arts & Animation, The New England Institute of Art

## MEDIA ARTS & ANIMATION

[WWW.NEIA.ARTINSTITUTES.EDU/PROGRAMS\\_MAA.ASP](http://WWW.NEIA.ARTINSTITUTES.EDU/PROGRAMS_MAA.ASP)

The Media Arts & Animation bachelor's degree program at The New England Institute of Art provides training in the skills necessary to succeed in the fast-paced, creative field of computer animation.

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Miller, associate dean of academic affairs  
**Head of admissions:** Daniel Cardenas, director of admissions  
**Time of year offered:** Quarterly basis  
**Application deadline:** Rolling deadline for quarterly entry

### The Art Institute of Las Vegas

Las Vegas, NV  
**Phone:** 800-833-2678  
**Fax:** 702-992-8458  
**E-mail:** [aivadm@aii.edu](mailto:aivadm@aii.edu)  
**Website:** [www.aiv.aii.edu](http://www.aiv.aii.edu)  
**Degrees/certificates offered:** Bachelor of Science in Media Arts & Animation  
**Number of students in animation program:** 225  
**Cost of program:** \$372 per credit hour  
**Head of animation:** Jon Kerbaugh  
**Head of admissions:** Suzanne Noel  
**Time of year offered:** Year-round on the quarter system  
**Application deadline:** Applications accepted on a rolling basis

### The Art Institute of Philadelphia

Philadelphia, PA  
**Phone:** 800-275-2474 or 215-567-7080  
**Fax:** 215-405-6399  
**E-mail:** [aiphinfo@aii.edu](mailto:aiphinfo@aii.edu)  
**Website:** [www.aiph.artinstitutes.edu](http://www.aiph.artinstitutes.edu)  
**Degrees/certificates offered:** Media Arts & Animation-BS  
**Number of students in animation program:** 388 (3,300 college total)  
**Cost of program:** \$72,180 (tuition for 12 quarters)  
**Head of animation:** Jeff Otto, academic director  
**Head of admissions:** Larry McHugh  
**Time of year offered:** Winter, spring, summer, fall  
**Application deadline:** Open

### The Art Institute of Pittsburgh

Pittsburgh, PA  
**Phone:** 800-275-2470 Ext. 6353  
**Fax:** 412-263-6667  
**E-mail:** [bwebber@aii.edu](mailto:bwebber@aii.edu)  
**Website:** [www.aip.aii.edu](http://www.aip.aii.edu)  
**Degrees/certificates offered:** Diploma, Associate of Science, and Bachelor of Science Degrees  
**Number of students in animation program:** 150 +  
**Cost of program:** \$392 per credit

hour  
**Head of animation:** Mr. Hans Westman  
**Head of admissions:** Newton Myvett, VP/director of admissions  
**Time of year offered:** January, February, April, July, August and October  
**Application deadline:** Rolling admissions

### The Art Institute of Portland

Portland, OR  
**Phone:** 888-228-6528  
**Fax:** 503-227-1945  
**E-mail:** [aipdadm@aii.edu](mailto:aipdadm@aii.edu)  
**Website:** [www.aipd.artinstitutes.edu](http://www.aipd.artinstitutes.edu)  
**Degrees/certificates offered:** Bachelor's and Associate's Degrees in Advertising, Apparel Design, Media Arts & Animation, Digital Media Production, Design Management, Game Art & Design, Visual & Game Programming, Apparel Accessory Design, Interior Design, Graphic Design, Interactive Media Design  
**Number of students in animation program:** 380  
**Cost of program:** \$383 per credit hour  
**Head of animation:** Andrew Larkin  
**Head of admissions:** Lori Murray  
**Time of year offered:** Ongoing  
**Application deadline:** Eight start dates per year

### The Art Institute of Seattle

Seattle, WA  
**Phone:** 206-448-0900  
**Fax:** 206-269-0275  
**E-mail:** [aisadm@aii.edu](mailto:aisadm@aii.edu)  
**Website:** [www.ais.edu](http://www.ais.edu)  
**Degrees/certificates offered:** BFA in Media Arts & Animation; AAA in Animation Art & Design  
**Number of students in animation program:** Approx. 370 in AAA and BFA programs combined  
**Cost of program:** \$390/per credit  
**Head of animation:** Scott Martin, academic director  
**Head of admissions:** Karen Shea, director of admissions  
**Time of year offered:** Year-round  
**Application deadline:** Open

### The Art Institute of Toronto

Toronto, Ontario, Canada  
**Phone:** 866-202-0481  
**Fax:** 416-351-9901

**E-mail:** [admaito@aii.edu](mailto:admaito@aii.edu)  
**Website:** [www.aito.artinstitutes.edu](http://www.aito.artinstitutes.edu)  
**Degrees/certificates offered:** 2DA Animation Diploma and Animation Art and Design Advanced Diploma  
**Number of students in animation program:** 55  
**Cost of program:** \$15,435 for the 2DA Diploma and \$15,435 for Animation Art and Design Advanced Diploma  
**Head of animation:** Predrag Pesikan  
**Head of admissions:** Lisa Delorme  
**Time of year offered:** January, April, July and October

### The Art Institute of Vancouver

Vancouver, BC, Canada  
**Phone:** 800-661-1885  
**Fax:** 604-298-5403  
**E-mail:** [aivinfo@aii.edu](mailto:aivinfo@aii.edu)  
**Website:** [www.aiv.aii.edu](http://www.aiv.aii.edu)  
**Degrees/certificates offered:** Animation Art & Design Diploma  
**Number of students in animation program:** 350  
**Cost of program:** \$29,970 domestic / \$36,900 international  
**Head of animation:** Andy Bartlett  
**Head of admissions:** Larry Heinzlmeir  
**Time of year offered:** January, April, July, October  
**Application deadline:** One month before quarter start

### The Art Institute of Washington

Arlington, VA (Greater Washington DC Metro)  
**Phone:** 703-358-9550 or toll free 877-303-3771  
**Fax:** 703-358-9759  
**E-mail:** [scrulev@aii.edu](mailto:scrulev@aii.edu)  
**Website:** [www.aiw.aii.edu](http://www.aiw.aii.edu)  
**Degrees/certificates offered:** Media Art & Animation (BFA) Advertising, Culinary Arts, Digital Media Production, Game Art & Design, Graphic Design, Interior Design, Interactive Media Design, Media Arts & Animation  
**Number of students in animation program:** 300+  
**Head of animation:** Kay Christy  
**Head of admissions:** Sara Cruley  
**Time of year offered:** Each quarter

### Bradley Academy for the Visual Arts

York, PA  
**Phone:** 800-864-7725  
**Fax:** 717-840-1951  
**E-mail:** [jhannigan@aii.edu](mailto:jhannigan@aii.edu)

**Website:** [www.bradleyacademy.edu](http://www.bradleyacademy.edu)  
**Degrees/certificates offered:** Associate Degrees  
**Number of students in animation program:** Approx. 50  
**Cost of program:** \$415/credit  
**Head of animation:** Jeffery Warner, academic director  
**Head of admissions:** James T. Hannigan, Jr., director of admissions  
**Time of year offered:** Three starting times a year  
**Application deadline:** None

### Bristol School of Animation

Bristol, U.K.  
**Phone:** +44 (0) 117-328-4810  
**Fax:** +44 (0) 117-328-4820  
**E-mail:** [amd.shortcourses@uwe.ac.uk](mailto:amd.shortcourses@uwe.ac.uk)  
**Website:** [www.uwe.ac.uk/amd/bristolanimation](http://www.uwe.ac.uk/amd/bristolanimation)  
**Degrees/certificates offered:** Three Month Professional Training Course (2D, 3D Stop-Motion), Summer Schools, MA Animation, BA Animation (2007)  
**Number of students in animation program:** 12  
**Cost of program:** £1100  
**Head of animation:** Amanda Wood  
**Head of admissions:** Frances Meredith  
**Time of year offered:** Summer & fall  
**Application deadline:** April & July

### Brooks College

Long Beach, CA  
**Phone:** 800-421-3775  
**Fax:** 562-597-6209  
**E-mail:** [jhobbs@brookscollege.edu](mailto:jhobbs@brookscollege.edu)  
**Website:** [www.brookscollege.edu](http://www.brookscollege.edu)  
**Degrees/certificates offered:** Associates of Science  
**Cost of program:** \$30,000  
**Head of animation:** Jodi Hobbs  
**Head of admissions:** [admin@brookscollege.edu](mailto:admin@brookscollege.edu)  
**Time of year offered:** January, April, July, October  
**Application deadline:** Open enrollment  
**Equipment:** Video Lunch Box, Toon Boom, 3ds Max, Photoshop, Illustrator, After Effects, Premier, Final Cut Pro, Dreamweaver, Light Tables, Flash

### California Institute of the Arts

Valencia, CA  
**Phone:** 661-255-1050 (CalArts)

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**Fax:** 661-253-7710

**E-mail:** [deaton@calarts.edu](mailto:deaton@calarts.edu)

**Website:** [www.calarts.edu](http://www.calarts.edu)

**Degrees/certificates offered:** BFA, MFA, Certificate

**Number of students in animation program:** Character Animation, 160; Experimental Animation, 85

**Cost of program:** Tuition for 2005/2006, \$27,260

**Head of animation:** Character Animation, Frank Terry; Experimental Animation, Myron Emery

**Head of admissions:** Carol Kim

**Time of year offered:** Fall admission only

**Application deadline:** January 5, 2006

### California State University, Fullerton

Visual Arts Department  
Fullerton, CA

**Phone:** 714-278-3471

**Fax:** 714-278-2390

**E-mail:** [dlamb@fullerton.edu](mailto:dlamb@fullerton.edu)

**Website:**

[www.fullerton.edu/arts/art](http://www.fullerton.edu/arts/art)

**Degrees/certificates offered:** BFA Entertainment Art and Animation, BFA Illustration, MA and MFA in Illustration

**Number of students in animation program:** 100

**Cost of program:** Tuition is \$2,400 a year

**Head of animation:** Dana Lamb

**Head of admissions:** See University website

**Time of year offered:** Fall, spring, and summer semesters

**Application deadline:** See University website

### California State University, Northridge (CSUN)

Northridge (Los Angeles area), CA

**Phone:** 818-677-2348

**Fax:** 818-677-3046

**E-mail:** [mary.a.trujillo@csun.edu](mailto:mary.a.trujillo@csun.edu)

**Website:** [www.csun.edu/art/05/areas.animation.html](http://www.csun.edu/art/05/areas.animation.html)

**Degrees/certificates offered:** BA Art, Animation Concentration: 3D CG, 2D Character

**Number of students in animation program:** 150

**Cost of program:** \$3,200 per semester

**Head of animation:** Prof. Mary Ann Trujillo

**Head of admissions:** Svet Pirjan, art advisement, 818-677-2348

**Time of year offered:** Fall and spring  
**Application deadline:** November for following fall

### Capilano College, Animation Dept.

North Vancouver, BC, Canada

**Phone:** 604-983-7516

**E-mail:** [animation@gradshow.com](mailto:animation@gradshow.com)

**Website:** [www.gradshow.com](http://www.gradshow.com)

**Degrees/certificates offered:**

Commercial Animation Diploma (2 Years), Digital Animation Certificate (1 Year, post-diploma), Animation Fundamentals (8 week summer intensive), Computer Animation & Digital Effects (8 week summer intensive), International Animation, Harbin China (partnership)

**Number of students in animation program:** 20-24 per program year, 64 total

**Cost of program:** Visit website for costs

**Head of animation:** Don Perro/Craig Simmons, program coordinators

**Head of admissions:** Ititdal Sadek, registrar

**Time of year offered:** Fall and summer

**Application deadline:** Late April

### The Center for Advanced Digital Applications, New York University

New York, NY

**Phone:** 212-992-3274

**E-mail:** [cada@nyu.edu](mailto:cada@nyu.edu)

**Website:** [www.scps.nyu.edu/digital](http://www.scps.nyu.edu/digital)

**Degrees/certificates offered:** MS in Digital Imaging and Design

**Number of students in animation program:** 150+

**Cost of program:** \$1,038 per credit

**Head of animation:** Patricia Heard-Greene

**Head of admissions:** Robert Manuel

**Time of year offered:** Fall admissions

**Application deadline:** June 1

### Center for Digital Imaging Arts at Boston University

Waltham, MA

**Phone:** 800-808-CDIA

**Fax:** 781-209-1701

**E-mail:** [info@cdiabu.com](mailto:info@cdiabu.com)

**Website:** [www.cdiabu.com](http://www.cdiabu.com)

**Degrees/certificates offered:** 3D Animation, Visual Effects, Game Art & Design, Photography, Digital Filmmaking, Graphic & Interactive Design, Recording Arts

**Number of students in animation**

**program:** 12 per class

**Cost of program:** \$19,630

**Head of animation:** Mark Thompson

**Head of admissions:** Robert Frazier

**Time of year offered:** Winter, spring, summer, fall

**Application deadline:** Ongoing

### Centre for Animation & Interactive Media

School of Creative Media

RMIT University

Melbourne, Victoria, Australia

**Phone:** 613-9925-2994

**Fax:** 613-9925-3356

**E-mail:** [david.atkinson@rmit.edu.au](mailto:david.atkinson@rmit.edu.au)

**Website:** [www.rmit.edu.au/aim/](http://www.rmit.edu.au/aim/)

**Degrees/certificates offered:**

Postgraduate Master of Arts by coursework or research

**Number of students in animation program:** 20

**Cost of program:** \$14,400 (AUD)

**Head of animation:** David Atkinson

**Head of admissions:** David Atkinson

**Time of year offered:** Commencing semester: February 2006

### Centre for Arts and Technology

Kelowna Campus: Kelowna, BC,

Canada

Fredericton Campus: Fredericton, NB,

Canada

Halifax Campus: Halifax, NS, Canada

**Phone:**

Kelowna Campus: 866-860-2787

Fredericton Campus: 877-369-1888

Halifax Campus: 866-429-1847

**Fax:**

Kelowna Campus: 250-712-1083

Fredericton Campus: 506-460-1289

Halifax Campus: 902-423-5414

**E-mail:**

Kelowna Campus:

[kelowna@digitalartschool.com](mailto:kelowna@digitalartschool.com)

Fredericton Campus: [fredericton@digitalartschool.com](mailto:fredericton@digitalartschool.com)

Halifax Campus:

[halifax@digitalartschool.com](mailto:halifax@digitalartschool.com)

**Website:** [www.getready.ca](http://www.getready.ca)

**Degrees/certificates offered:**

One-year Certificates and two-year Diplomas

**Number of students in animation program:** Varies

**Cost of program:** Contact us

**Head of animation:** Contact us

**Head of admissions:** Contact us

### City College of New York

New York, NY

**Phone:** 212-650-7410

**Fax:** 212-650-7438

**E-mail:** [weintraub@ccny.cuny.edu](mailto:weintraub@ccny.cuny.edu)

**Website:** [www.ccnv.cuny.edu/electronic\\_design/index.html](http://www.ccnv.cuny.edu/electronic_design/index.html)

**Degrees/certificates offered:**

BA, Art; BFA, Electronic Design & Multimedia

**Number of students in animation program:** No dedicated animation program, 250 students in media program

**Cost of program:** \$4,000 per year for New York residents, \$360 per credit for non-residents

**Head of animation:** Program director of electronic design & multimedia, Professor Annette Weintraub

**Head of admissions:** Admissions Office, City College of New York

**Time of Year Offered:** Fall and spring

**Application deadline:** Nov. 15 and May 15

### CityVarsity Film, Television and Multimedia School

Cape Town, Western Cape, South Africa

**Phone:** +27 (0)21-4233366

**Fax:** +27 (0)21-4236300

**E-mail:** [rowan@cityvarsity.co.za](mailto:rowan@cityvarsity.co.za)

**Website:** [www.cityvarsity.co.za](http://www.cityvarsity.co.za)

**Degrees/certificates offered:** Two-year full-time Diploma in Animation for Film and New Media, 3rd Year

Advanced Diploma in Animation and Effects for Film and New Media

**Number of students in animation**

**program:** 1st year: maximum 30 students, 2nd year: maximum 25 students, 3rd year: maximum 14 students

**Cost of program:** 1st and 2nd year: ZAR 31850.00 (\$5,050)

3rd year: ZAR 28750.00 (\$4,555)

**Head of animation:** Rowan van Tonder

**Head of admissions/Registrar:** Nancy Fitzgibbon

**Time of year offered:** Starts in early February

**Application deadline:** January

### Collège Boréal

Sudbury, Ontario

**Phone:** 705-560-6673, Ext. 3450

**Fax:** 705-521-6011

**E-mail:** [irate@borealc.on.ca](mailto:irate@borealc.on.ca)

**Website:** [www.borealc.on.ca](http://www.borealc.on.ca)

• continued on page A26



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**Degrees/certificates offered:** Three-year Diploma - Animation 2D/3D and Special Effects (offered in French only)  
**Number of students in animation program:** Approx. 40 over the three program years  
**Cost of program:** \$2,382 CDN/year (tuition for 2005-2006)  
**Head of animation:** Isabelle Ratté  
**Time of year offered:** Starts in Sept., classes from Sept. to April  
**Application deadline:** Feb. 2 for priority consideration, 2nd week of Sept. for late admission

### College of the Canyons

Santa Clarita, CA  
**Phone:** 661-362-5039  
**E-mail:** [Sheila.Sofian@canyons.edu](mailto:Sheila.Sofian@canyons.edu)  
**Website:** [www.canyons.edu/Animation](http://www.canyons.edu/Animation)  
**Degrees/certificates offered:** AA degree Animation Production, AA Computer Animation, Certificate Video Game Animation  
**Number of students in animation program:** Approx. 40  
**Cost of program:** \$27 per unit  
**Head of animation:** Sheila M. Sofian  
**Time of year offered:** Fall, winter, spring, summer  
**Equipment:** Computer animation lab with render farm, 3 lunchboxes, drawn animation lab, mini DV recording, DAT recording

### College for Creative Studies

Detroit, MI  
**Phone:** 313-664-7425 or 800-952-ARTS  
**Fax:** 313-872-2739  
**E-mail:** [admissions@ccscad.edu](mailto:admissions@ccscad.edu)  
**Website:** [www.ccscad.edu](http://www.ccscad.edu)  
**Degrees/certificates offered:** Bachelor of Fine Arts  
**Number of students in animation program:** 168  
**Cost of program:** 2005-2006 full-time tuition: \$21,990  
**Head of animation:** Robert Andersen  
**Head of admissions:** Julie Hingelberg  
**Time of year offered:** Year-round  
**Application deadline:** August 1

### Collins College

Tempe (Main Campus) and Phoenix (West Campus), AZ  
**Phone:** 800-7070  
**Fax:** 480-829-0183  
**E-mail:** [info@collinscollege.edu](mailto:info@collinscollege.edu)  
**Website:** [www.collinscollege.edu](http://www.collinscollege.edu)

**Degrees/certificates offered:** Associates and Bachelors  
**Number of students in animation program:** Approx. 200  
**Head of animation:** Ron Gregg  
**Head of admissions:** Wendy Johnston  
**Time of year offered:** Year-round

### Columbus College of Art and Design

Columbus, OH  
**Phone:** 614-224-9101  
**Fax:** 614-232-8344  
**Email:** [admissions@ccad.edu](mailto:admissions@ccad.edu)  
**Website:** [www.ccad.edu](http://www.ccad.edu)  
**Degrees/certificates offered:** Bachelor of Fine Arts in Media Studies with an emphasis in time-based media (animation, video, and interactive design); Computer Game Development courses  
**Number of students in animation:** Approx. 85 students  
**Cost of program:** \$17,880/year  
**Head of animation:** Ron Saks  
**Head of admissions:** Thomas Green  
**Time of year offered:** Full-year semester based program  
**Application deadline:** Rolling admissions  
**Equipment:** Full PC and Mac Labs for 3D CGI and 2D digital-animation production; Digital-animation camera room includes three digitizing animation camera stands, flatbed optical-pin-registered auto-feed scanner for high-end 2D ink-paint and compositing; Traditional animation lab includes 20 animation tables; Shooting stage includes cold and hot lights, cyclorama, and blue and green screen backdrops; Off-line digital sound-recording suite. Software includes Maya (21 seats in two labs), USAnimation (22 seats in two labs and scanning station), Flash, Director, After Effects, Premiere, Final Cut Pro, Take2 and Photoshop

### The DAVE School

Orlando, FL  
**Phone:** 407-224-3283  
**Fax:** 407-224-5648  
**E-mail:** [admissions@daveschool.com](mailto:admissions@daveschool.com)  
**Website:** [www.DaveSchool.com](http://www.DaveSchool.com)  
**Degrees/certificates offered:** Occupational Associates Degree  
**Number of students in animation program:** 75-85  
**Cost of program:** \$29,500  
**Head of animation:** Jeff Scheetz  
**Head of admissions:** Jeff Scheetz  
**Time of year offered:** All year

**Application deadline:** Open admissions

### The daVinci Institute Toronto

Toronto, Ontario, Canada  
**Phone:** 416-362-9664  
**Fax:** 416-362-9950  
**E-mail:** [info@davincicollege.ca](mailto:info@davincicollege.ca)  
**Website:** [www.davincicollege.ca](http://www.davincicollege.ca)  
**Degrees/certificates offered:** 3D Computer Animation, Visual Effects Digital Audio, Digital Design  
**Number of students in animation program:** 30  
**Cost of program:** \$8,995 (CD)  
**Head of animation:** David Woodworth  
**Head of admissions:** Alex MacLean  
**Time of year offered:** Sept., Jan., April  
**Application deadline:** Three weeks prior to class start

### Digital Media Arts College

Boca Raton, FL  
**Phone:** 561-391-1148 or 866-255-DMAC(3622)  
**Fax:** 561-391-2480  
**E-mail:** [admissions@dmac-edu.org](mailto:admissions@dmac-edu.org)  
**Website:** [www.dmac-edu.org](http://www.dmac-edu.org)  
**Degrees/certificates offered:** Bachelor of Fine Arts in Computer Art, Computer Animation and Graphic Design and Master of Fine Arts in Computer Arts, Special Effects Animation and Graphic Design  
**Number of students in animation program:** 300  
**Cost of program:** BFA- \$18,500 per calendar year (3 semesters); MFA- \$20,500 per academic year (2 semesters)  
**Head of animation:** BFA, Scott Smith; MFA, David Xu  
**Head of admissions:** Christina Wheeler  
**Time of year offered:** Fall, spring, summer (rolling admissions)  
**Application deadline:** 30 days before each semester

### Digital Media Institute

Tonkawa, OK  
**Phone:** 580-628-6458  
**Fax:** 580-628-6209  
**E-mail:** [bmatson@north-ok.edu](mailto:bmatson@north-ok.edu)  
**Website:** [www.north-ok.edu/dmi](http://www.north-ok.edu/dmi)  
**Degrees/certificates offered:** AAS  
**Number of students in animation program:** 20 per year  
**Cost of program:** Less than \$3,500 for OK resident  
**Head of animation:** Brad Matson  
**Head of admissions:** Brad Matson

**Time of year offered:** August-May  
**Application deadline:** July 1, 2006

### Drexel University, Digital Media Program, Antoinette Westphal College of Media Arts & Design

Philadelphia, PA  
**Phone:** 215-895-834  
**E-mail:** [ddm22@drexel.edu](mailto:ddm22@drexel.edu)  
**Website:** [www.drexel.edu/comad/digitalmedia/](http://www.drexel.edu/comad/digitalmedia/)  
**Degrees/certificates offered:** BS Digital Media/MS Digital Media  
**Number of students in animation program:** 180  
**Cost of program:** \$28,300 full undergraduate/\$750 per graduate credit  
**Head of animation:** Glen Muschio, graduate program/Blaise Tobia  
**Undergraduate Program**  
**Head of admissions:** David Miller  
**Time of year offered:** Graduate rolling admission/ undergraduate September only  
**Application deadline:** Rolling

### Earthlight Pictures Animation Training

Lake Oswego, OR and Santa Barbara, CA  
**Phone:** 503-697-7914  
**E-mail:** [JT@earthlightpictures.com](mailto:JT@earthlightpictures.com)  
**Website:** [www.earthlightpictures.com](http://www.earthlightpictures.com)  
**Degrees/certificates offered:** Certificates  
**Number of students in animation program:** 14-57  
**Time of year offered:** Year-round

### Ecole Des Metiers Du Cinema D'Animation

Angouleme, France  
**Phone:** +33 (0)5-45-93-60-70  
**Fax:** +33 (0)5-45-93-60-80  
**E-mail:** [emca@angouleme.cci.fr](mailto:emca@angouleme.cci.fr)  
**Website:** [www.angouleme.cci.fr](http://www.angouleme.cci.fr)  
**Degrees/certificates offered:** Animation career degrees  
**Number of students in animation program:** 17  
**Cost of program:** 2700 euros  
**Head of animation:** Alexis Madrid  
**Head of admissions:** Christian Arnau  
**School Manager:** Loïc Le Guen-Geffroy  
**Time of year offered:** September until June, 40-hour weeks  
**Application deadline:** January to April 2006

*continued on page A28*



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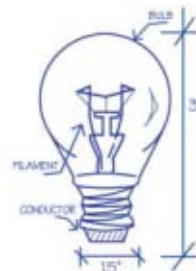
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Designed by Roxana Castillo

### Edinboro University of Pennsylvania

Edinboro, PA  
**Phone:** 814-732-2406  
**Fax:** 814-732-2414  
**E-mail:** [mgenz@edinboro.edu](mailto:mgenz@edinboro.edu)  
**Website:** [www.edinboro.edu](http://www.edinboro.edu)  
**Degrees/certificates offered:** BFA in Applied Media Arts  
**Number of students in animation program:** 236  
**Cost of program:** \$200 per credit (in-state student)  
**Head of animation:** Mr. Michael Genz  
**Head of admissions:** Mr. Terry Carlin  
**Time of year offered:** Fall and spring semesters

### Edinburgh College of Art

Edinburgh, Scotland, U.K.  
**Phone:** +44-131-221-6109  
**Fax:** +44-131-221-6109  
**E-mail:** [continuing.studies@eca.ac.uk](mailto:continuing.studies@eca.ac.uk)  
**Website:** [www.eca.ac.uk](http://www.eca.ac.uk)  
**Degrees/certificates offered:** 2-week courses in Animation (one for kids) during summer school 2006  
**Number of students in animation program:** Max 16 per course  
**Cost of program:** Approx. £260 for kids course and £300 for adults  
**Time of year offered:** July 2006  
**Application deadline:** Brochures available from January 2006

### Escuela Superior de Dibujo Profesional

Madrid, Spain  
**Phone:** +34-91-3994639  
**Fax:** +34-91-3994815  
**E-mail:** [esdip@esdip.com](mailto:esdip@esdip.com)  
**Website:** [www.esdip.com](http://www.esdip.com)  
**Degrees/certificates offered:** Diplomas  
**Number of students in animation program:** 250 for year  
**Cost of program:** 2850 €  
**Head of animation:** Emilio Luján  
**Head of admissions:** Carmen Luján  
**Time of year offered:** 3 years  
**Application deadline:** July 2006

### Ex'pression College for Digital Arts

Emeryville, CA  
**Phone:** 877-833-8800  
**Fax:** 510-658-3414  
**E-mail:** [data@expression.edu](mailto:data@expression.edu)  
**Website:** [www.expression.edu](http://www.expression.edu)  
**Degrees/certificates offered:** Bachelor's Degree

**Number of students in animation program:** 600  
**Cost of program:** \$62,500  
**Head of animation:** Andrew Britt  
**Head of admissions:** Catherine Jordan  
**Time of year offered:** Rolling admissions  
**Application deadline:** Rolling admissions

### FIT, Fashion Institute of Technology, State University of New York

New York, NY  
**Phone:** 212-217-7938  
**Fax:** 212-217-7160  
**Website:** [www.fitnyc.edu](http://www.fitnyc.edu)  
**Degrees/certificates offered:** BFA Computer Animation & Interactive Media  
**Number of students in animation program:** 48  
**Cost of program:** \$2,175/semester NY state residents; \$5,150/semester out-of-state  
**Head of animation:** Terry Blum  
**Head of admissions:** Elizabeth Grubic or Dolores Lombardi  
**Time of year offered:** Fall  
**Application deadline:** January 1  
**Equipment:** HP, Softimage XSI, After Effects, Avid Adrenaline, Media100 FinalCutPro, etc.

### Full Sail Real World Education

Winter Park, FL  
**Phone:** 800-226-7625  
**Fax:** 407-678-0070  
**E-mail:** [admissions@fullsail.com](mailto:admissions@fullsail.com)  
**Website:** [www.fullsail.com](http://www.fullsail.com)  
**Degrees/certificates offered:** Bachelor of Science Computer Animation; Bachelor of Science Digital Arts & Design; Bachelor of Science Game Design & Development; Bachelor of Science Film; Bachelor of Science Entertainment Business; Associate of Science Recording Arts; Associate of Science Show Production & Touring  
**Number of students in animation program:** 805  
**Cost of program:** Tuition ranges from \$40,005 to \$61,775 per degree program  
**Head of animation:** Pete Bandstra  
**Head of admissions:** Mary Beth Plank-Mezo  
**Time of year offered:** Full Sail runs on a modular schedule with new classes beginning every month. Schedules vary depending on the degree program being pursued and the start

date.

### The German Film School for Digital Production GmNH

Wustermark/Elstal, Germany  
**Phone:** +49-33234-90833  
**Fax:** +49-33234-90834  
**E-mail:** [info@filmschool.de](mailto:info@filmschool.de)  
**Website:** [www.filmschool.de](http://www.filmschool.de)  
**Degrees offered:** Dipl. Digital Artist (44940 Euro), Master Character Design & Development (17980 Euro)  
**Certificates offered:** Advanced TV Production (8950 Euro), The World of 3D Professionals (8950 Euro), The Magic of 2D Animation (5950 Euro), Get in Touch - Prepare your Portfolio (1740 Euro), Traditional Painting and Drawing (3750 Euro)  
**Number of students in animation program:** 94  
**Cost of program:** See above  
**Head of animation:** Prof. Sabrina Wanie / Prof. Mike Orthwein  
**Head of admissions:** Prof. Dr. Bernd Willim  
**Time of year offered:** 36 months for Dipl. Digital Artist / 24 months for Master Character Design & Development  
**Application deadline:** Feb. 28 - Aug. 31

### Glendale Community College

Glendale, CA  
**Phone:** 818-240-1000 Ext. 5815  
**E-mail:** [rdickes@glendale.edu](mailto:rdickes@glendale.edu)  
**Website:** <http://arts.glendale.edu>  
**Degrees/certificates offered:** Certificates in Classical and Digital Animation  
**Number of students in animation program:** 170  
**Cost of program:** \$78 per 15-week course  
**Head of animation:** Roger Dickes, full-time instructor  
**Head of admissions:** Sharon Combs, dean  
**Time of year offered:** Every semester, check this link for yearly calendar: [www.glendale.edu/new/enrollment/calendar.htm](http://www.glendale.edu/new/enrollment/calendar.htm)  
**Application deadline:** Student must enroll at the beginning of any term

### Gnomon School of Visual Effects

Hollywood, CA  
**Phone:** 323-466-6663  
**Fax:** 323-466-6710  
**E-mail:** [info@gnomon3d.com](mailto:info@gnomon3d.com)  
**Website:** [www.gnomon3d.com](http://www.gnomon3d.com)

**Degrees/certificates offered:**

Certificate in high-end Computer Graphics Program, Diploma for Maya Fast Track Program, Extension Courses  
**Number of students in animation program:** Total enrollment approximately 200  
**Cost of program:** Certificate Program \$43,325, Maya Fast Track \$9,000, Extension from \$400 to \$1,700/course  
**Head of animation:** Darrin Krumweide  
**Head of admissions:** Kristin Bierschbach  
**Time of year offered:** High-end CG Program: fall and spring. All others, four times each year  
**Application deadline:** Certificate Program: January 27 and July 21, 2006

### Gobelins, l'école de l'image

Paris, France  
**Phone:** +33(0)1-40-79-92-12  
**Fax:** +33(0)1-40-79-92-93  
**E-mail:** [info@gobelins.fr](mailto:info@gobelins.fr)  
**Website:** [www.gobelins.fr](http://www.gobelins.fr)  
**Degrees/certificates offered:** Certificate of the Paris Chamber of Commerce & Industry for three year Animation Artist program  
**Number of students in animation program:** 25 students per class (three-year program)  
**Cost of program:** In 2006, 2500 euros (approx. \$ 3,000) per year  
**Head of animation:** Eric Riewer  
**Head of admissions:** Marcel Villoing  
**Time of year offered:** September through June (three-year program)  
**Application deadline:** March for early April entrance exam

### Grand Valley State University School of Communications, Film & Video Production

Country Allendale, MI  
**Phone:** 616-331-3668  
**Fax:** 616-331-2700  
**E-mail:** [admissions@gvsu.edu](mailto:admissions@gvsu.edu)  
**Website:** [www.gvsu.edu/filmvideo](http://www.gvsu.edu/filmvideo)  
**Degrees/certificates offered:** BA, BS  
**Number of students in animation program:** 25  
**Cost of program:** See website for in-state and out-of-state tuition  
**Head of animation:** Deanna Morse  
**Head of admissions:** [Admissions@gvsu.edu](mailto:Admissions@gvsu.edu)

*continued on page A30*



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The Center for Digital Imaging Arts  
at Boston University

[WWW.CDIABU.COM](http://WWW.CDIABU.COM)

**Time of year offered:** Fall and winter semesters

**Application deadline:** Variable

### The Guildhall at Southern Methodist University

Plano, TX

**Phone:** 214-768-9950

**Fax:** 972-473-3599

**E-mail:** [guildhall@smu.edu](mailto:guildhall@smu.edu)

**Website:** <http://guildhall.smu.edu>

#### Degrees/certificates offered:

Professional Certification/Masters degree

**Number of students in animation program:** 109

**Cost of program:** \$39,000/\$42,000

**Head of animation:** David March, Chad Walker, Chris Jagers

**Head of admissions:** Peter Raad, PhD, executive director

**Time of year offered:** New cohorts begin every six months, starting in

January and July

**Application deadline:** March for July cohorts, October for January cohorts

### Hampshire College

Amherst, MA,

**Phone:** 413-559-5471

**Fax:** 413-559-5631

**E-mail:** [admissions@hampshire.edu](mailto:admissions@hampshire.edu)

**Website:** [www.hampshire.edu](http://www.hampshire.edu)

**Degrees/certificates offered:** BA

**Number of students in animation**

**program:** Varies

**Cost of program:** Tuition, room and board \$40,458

**Dean of the school of Cognitive**

**Sciences:** Professor Neil Stillings

**Assistant Professor of Media Arts**

**and Sciences:** Chris Perry (on leave from Pixar animation studios)

**Head of admissions:** Karen Parker

**Time of year offered:** Fall or spring semester

**Application deadlines:** Early decision:

November 15, early action: December

1, regular decision: January 15,

transfer deadline: March 1

### Hennepin Technical College

Brooklyn Park, MN

**Phone:** 763-488-2515

**Fax:** 763-488-2958

**E-mail:** [richard.oxley@hennepintech.edu](mailto:richard.oxley@hennepintech.edu)

**Website:** [www.htc-mmvp.com](http://www.htc-mmvp.com)

**Degrees/certificates offered:** AAS

degrees for video production and multimedia

**Number of students in animation**

**program:** 50

**Cost of program:** Approx. \$4,500 for a two-year degree

**Head of animation:** Richard Oxley

**Head of admissions:** Julie Higdum

**Time of year offered:** Fall and spring semesters

**Application deadline:** Aug. and Dec.

### Henry Cogswell College

Everett, WA

**Phone:** 866-411-4221

**Fax:** 425-257-0405

**E-mail:**

[admissions@henrycogswell.edu](mailto:admissions@henrycogswell.edu)

**Website:** [www.henrycogswell.edu](http://www.henrycogswell.edu)

**Degrees/certificates offered:** BA

Digital Arts (with concentrations in animation, game art and design, film and design) and a BS computer science for those who want to work on the programming side

**Number of students in animation**

**program:** 75

**Cost of program:** \$9,000 per semester (8 semesters to degree)

**Head of animation:** Katy Stone

**Head of admissions:** Jane Buckman

**Time of year offered:** Year-round

**Application deadline:** Rolling admissions

*continued on page A32*

## Why not change the world?

### Tenure-Track Faculty Vacancy

#### Assistant Professor of New Media/Electronic Arts

We are seeking a motivated and energetic candidate who will contribute to the visual computing initiatives of the Department of Arts, including animation, digital imaging and interactive hardware and software development to begin in August 2006. This position includes teaching undergraduate and graduate studio courses and coordinating curriculum with other faculty, as well as advising on the configuration and operation of a lab facility. A priority for this position is competency in the area of computer animation and real time graphics.

The ideal candidate will be an established practicing artist and educator who uses techniques of animation in both linear and interactive media in their creative practice, and has experience working with professional digital platforms and applications. Additional desirable skills and interests may include robotics and/or interactive installation, bio-art, game development, and related theoretical topics. Candidate must be willing to become an active member of the Arts Department, with a strong commitment to creative work, research and teaching.

The Arts department at Rensselaer is the home of a highly visible program in integrated electronic media which includes the iEAR Studios (integrated Electronic Arts at Rensselaer), state-of-the-art facilities dedicated to interdisciplinary creative research and artistic development in audio, interactivity, video, computer imaging, animation, web, multi-media installation and performance. As an art program situated within the context of a technological university, we offer a unique creative environment in which to develop and realize cutting edge electronic art.

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To apply, send a resume, a cover letter describing your qualifications, your teaching philosophy, and a sample of your work. Please include the names and contact information (current phone, email, and address) of three persons from whom letters of reference may be obtained. Letters of recommendation may be requested after receipt of your application. Work samples may be in the form of DVDs, videotapes (MiniDV, DVCAM, VHS), websites, and CDs. Books and articles can also be submitted for amplification. Please also include the work of your students and sample syllabi. Applications will be considered beginning January 15, 2006, and will be accepted until the position is filled. Applications should be sent to:

**Prof. Kathleen Ruiz, Chair/Animation Search Committee**

**Arts Department**

**Rensselaer Polytechnic Institute**

**West Hall, 107**

**110 8th Street**

**Troy, NY 12180**

**tel: (518)276-4784**

**fax: (518)276-4730**

**email: [ruiz@rpi.edu](mailto:ruiz@rpi.edu)**

**<http://www.arts.rpi.edu>**

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### Human Computer Interaction, Iowa State University

Ames, IA  
**Phone:** 515-294-2089  
**Fax:** 515-294-5530  
**E-mail:** [hci@iastate.edu](mailto:hci@iastate.edu)  
**Website:** [www.hci.iastate.edu](http://www.hci.iastate.edu)  
**Degrees/certificates offered:** MS/PhD  
**Number of students in animation program:** 47  
**Cost of program:** 2005-2006 tuition for graduate assistants is \$2,854 each for fall and spring semesters. Plus mandatory student fees (health center and activity) are \$270 per semester plus any applicable computer fees (\$173.50 for Comp. Sci and MIS majors and \$218.50 for Engineering.)  
**Head of animation:** James Oliver, director of the HCI Graduate Program  
**Head of admissions:** Same  
**Time of year offered:** Applications are taken for fall, spring, summer semesters  
**Application deadline:** Oct. 1 and Feb. 1

### The Illinois Institute of Art-Chicago

Chicago, IL  
**Phone:** 312-280-3500 / 800-351-3450  
**Fax:** 312-280-8562  
**E-mail:** [janton@aii.edu](mailto:janton@aii.edu)  
**Website:** [www.ilic.aii.edu](http://www.ilic.aii.edu)  
**Degrees/certificates offered:** Digital Media Production, BFA; Game Art & Design, BFA; Media Arts & Animation, BFA; Interactive Media Design, BFA; Visual Effects & Motions Graphics, BFA; Interactive Media Production, AAS  
**Number of students in animation program:** 300  
**Cost of program:** \$390 per credit hour  
**Head of animation:** Christopher Blake  
**Head of admissions:** Janis Anton  
**Time of year offered:** Quarterly throughout the year  
**Application deadline:** Quarterly throughout the year

### International Academy of Design & Technology-Tampa

Tampa, FL  
**Phone:** 800-ACADEMY (800-222-3369)  
**Fax:** 813-881-0008  
**E-mail:** [admissions@academy.edu](mailto:admissions@academy.edu)  
**Website:** [www.academy.edu](http://www.academy.edu)  
**Degrees/certificates offered:** BFA

Computer Animation  
**Number of students in animation program:** 292  
**Cost of program:** \$5,840 per academic term at 16 credits/term  
**Head of animation:** Mr. Ray Eales  
**Head of admissions:** Mr. Richard Costa  
**Time of year offered:** All year

### ITT Technical Institute

Sylmar, CA  
**Phone:** 818-364-5151/  
 800-363-2086  
**Fax:** 818-364-5150  
**E-mail:** [kchristensen@itt-tech.edu](mailto:kchristensen@itt-tech.edu)  
**Website:** [www.itt-tech.edu](http://www.itt-tech.edu)  
**Degrees/certificates offered:** Associate of Science, Bachelor of Science, Master of Science  
**Number of students in animation program:** 66  
**Cost of program:** \$368 per credit unit  
**Head of animation:** Martin Andaya  
**Head of admissions:** Kelly Christensen  
**Time of year offered:** March, June, September, December

### La Poudrière Animation Film-Directing School

Valence, France  
**Phone:** +33-4-75-82-08-08  
**Fax:** +33-4-75-82-08-07  
**E-mail:** [poudriere@wanadoo.fr](mailto:poudriere@wanadoo.fr)  
**Degrees/certificates offered:** Two-year graduation program in animation film-directing  
**Number of students in animation program:** 10  
**Cost of program:** Euro 1000/year  
**Head of animation:** Laurent Pouvalet, head of training  
**Head of admissions:** Annick Tenenge, school director  
**Time of year offered:** School year: from mid-September to mid-July  
**Application deadline:** April 1

### Lansing Community College

Lansing, MI  
**Phone:** 517-483-1476  
**Fax:** 517-483-1050  
**E-mail:** [woods@lcc.edu](mailto:woods@lcc.edu); [clarkf@lcc.edu](mailto:clarkf@lcc.edu); [cusackm@lcc.edu](mailto:cusackm@lcc.edu)  
**Website:** [www.lcc.edu](http://www.lcc.edu)  
**Degrees/certificates offered:** Computer Graphics, Animation, Associate in Applied Arts; Computer Graphics, Multimedia, Associate in Applied Arts; Sequential Art, Associate in Applied Arts; Computer Graphics, Web Design, Associate in Applied Arts; Graphic

Design, Associate in Applied Arts;  
 Fine Art Foundation, Associate in Applied Arts; Motion Picture Production, Associate of Applied Arts; Motion Picture Direction, Associate of Applied Arts; Digital Media, Certificate of Achievement; Computer Graphics- Multimedia, Certificate of Achievement; Graphic Design, Certificate of Achievement; Sequential Art, Certificate of Achievement; Figure Studies, Certificate of Achievement; Motion Picture Production, Certificate of Achievement; Humorous Illustration, Certificate of Completion  
**Number of students in animation program:** 80  
**Cost of program:** For an Associate degree, approx. \$5,700 in district; \$8,300 out-of-district; \$10,916 out of state/international  
**Head of animation:** Sharon Wood/  
 Fred Clark  
**Head of admissions:** Tammy Grossbauer  
**Time of year offered:** Full year; three semesters  
**Application deadline:** None

### Learn 3D Autodesk Media & Entertainment Training Centre

Johannesburg, Gauteng, South Africa  
**Phone:** +27-82-922-7155  
**Fax:** +27-11-886-8574  
**E-mail:** [gustavo@touchvision.co.za](mailto:gustavo@touchvision.co.za)  
**Degrees/certificates offered:** 3D Animation & Visual Effects Certification  
**Number of students in animation program:** 15  
**Cost of program:** \$5,000 (US)  
**Head of animation:** Gustavo Edward de Muelenaere Correa  
**Time of year offered:** One full-year course  
**Application deadline:** February

### Loyola Marymount University

Los Angeles, CA  
**Phone:** 310-338-2737  
**Fax:** 310-338-3030  
**E-mail:** [SFTV-INFO@lmu.edu](mailto:SFTV-INFO@lmu.edu)  
**Website:** [www.lmu.edu](http://www.lmu.edu)  
**Degrees/certificates offered:** BA  
**Number of students in animation program:** 66  
**Head of animation:** Jose Garcia  
 Moreno, Rob Burchfield - program coordinators  
**Head of admissions:** Matt Fischinger  
**Time of year offered:** Fall (August -

December) and spring (January - May) semester  
**Application deadline:** Fall priority - February 1, spring priority - December 1  
**Equipment:** Mac Computer Lab (G5), PC Computer Lab (Dell), Traditional Animation Lab, 35mm Acme, 16mm Acme, Stop Motion Stage (Arri Lightning Kit/Soft and Cool Lightning Kits/ Digital Camera Canon), High-End Ricoh Scanners, Epson Scanners, Lunch Boxes, Cintiq Tablets, BetaSP, DVCam, HiFi VHS Toonz, Animo, Maya Unlimited, 3D Studio Max, Z Brush, Shake, Adobe Creative Suite, Adobe After Effects, Final Cut Pro, Painter, Flash, Dreamweaver

### Max the Mutt (registered trademark) Animation School

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**Website:** [www.maxthemutt.com](http://www.maxthemutt.com)  
**Degrees/certificates offered:** Visual Arts Literacy Certificate, Classical and Computer Animation Basics Diploma, Advanced Diploma in 3D Character Animation and Production. Our new Diploma in Illustration for Comic Books and Graphic Novels (pending ministry approval) is scheduled to begin Sept. 2006  
**Number of students in animation program:** 110  
**Cost of program:** (in Canadian dollars) For Canadian students: year 1 \$6,950, years 2 and 3 \$7,950, year 4 \$8,500; for US students (in US dollars), years 1-3 \$8,000. Year 4 \$10,500  
**Head of animation:** Classical : Tina Seemann, Computer: Haig Bedrossian  
**Head of admissions:** Maxine Schacker  
**Time of year offered:** September to May for full-time students; year-round evenings for part-time students  
**Application deadline:** March 17, 2006 for full-time, ongoing for part time

### Media Design School

Auckland, New Zealand  
**Phone:** +649-3030-402  
**Fax:** +649-3030-646  
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## An open letter from Dan Dod

Hey Jeff!

It's been a year since I started my job at UFO Films in Burbank. What a fun ride it's been too! I got to see my work on the Sci-Fi Channel back in November with killer locusts (and lots of gore) and a killer manticore (and lots of gore), and I can't wait to see the broadcasts of what we're working on now; a World War II film with a mutant creature and a film with fire-breathing dragons (and lots of gore)!

What I do here is just like what I experienced with our class project Specidemons: modeling, animating, lighting, compositing, and working with a team. Speaking of ... congratulations on winning the Crystal Reel Awards for it!

Time for me to get back to my scene of the dragons "burninating the peasants" with fire (and lots of gore). Thanks for all the experience and knowledge from you and the other DAVE School instructors!

-- Dan Dod



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in Specidemon and the rest  
of our class projects at:

[www.DaveSchool.com](http://www.DaveSchool.com)

**DAVE  
SCHOOL**

**Website:**

[www.mediadesign.school.nz](http://www.mediadesign.school.nz)

**Degrees/certificates offered:**

New Zealand Diplomas (Level 6) in 3D Animation and Visual Effects and Motion Graphics, and New Zealand Graduate Diplomas (Level 7) in 3D Imagery and Visualization, Game Development, and Creative Technologies.

**Number of students in animation program:** 20 per class (max)

**Cost of program:** from NZ \$17,325 (approx. US\$12,000)

**Head of animation:** Cathy McGinnis and David Mendelow

**Head of admissions:** Caroline Booth

**Time of year offered:** February/March and July/September

**Application deadline:** 8-10 weeks prior to the start of the program

### Mt. San Antonio College Animation

Walnut, CA

**Phone:** 909-594-5611 Ext. 4565

**Fax:** 909-468-4067

**Website:** [www.mtsac.edu](http://www.mtsac.edu)

**Degrees/certificates offered:** AS/ Cert offered in Traditional, 2D Digital, 3D Digital

**Number of students in animation program:** 300

**Cost of program:** \$26 per unit

**Head of animation:** Debbie Bautista

**Time of year offered:** All year

### Mt. San Jacinto College, Multimedia Dept.

Menifee, CA

**Phone:** 951-487-6752 Ext. 2712

**Fax:** 951-672-7915

**E-mail:** [dsmith@msjc.edu](mailto:dsmith@msjc.edu)

**Website:** <http://multimedia.msjc.edu/animation/index.html>

**Degrees/Certificates offered:** A.S. Multimedia, Multimedia with Special Concentration: Animation A.A. Art, A.S. Computer Information Science

**Cost of program:** \$26 per unit (Resident) \$151 per unit (Non-Resident). Most courses are 3 units

**Head of animation:** Don Smith

**Head of Multimedia Department:**

Don Smith

**Time of year offered:** Fall, spring and summer semesters

### NAD Centre

Montreal, Quebec, Canada

**Phone:** 514-288-3447

**Fax:** 514-288-5799

**E-mail:** [info@nadcentre.com](mailto:info@nadcentre.com)

**Website:** [www.nadcentre.com](http://www.nadcentre.com)

**Degrees/certificates offered:**

Certificates in Design, Digital Art, Video Games, 3D Animation and Visual Effects

**Number of students in animation program:** 22 in each program

**Cost of program:** \$16,500 CDN for Canadian students; \$21,500 for foreign students

**Head of animation:** Nicolas Poteet in film and television program; Sebastien Primeau in video games program

**Head of admissions:** Sandrine Brandner

**Time of year offered:** September and January

**Application deadline:** March 1 for fall entry; Nov. 1 for winter entry

### New York Film Academy

New York, NY

**Phone:** 212-674-4300

**Fax:** 212-477-1414

**E-Mail:** [film@nyfa.com](mailto:film@nyfa.com)

**Website:** [www.nyfa.com](http://www.nyfa.com)

**Degrees/certificates:** 4-week, 1-year certificates in 3D Animation

**Number of students in animation program:** Average of 10 students in each animation program

**Cost of program:** 4-week = \$3,500; 1-year = \$27,500

**Heads of animation:** Robert Appleton

**Head of admissions:** Tram Nguyen

**Time of year offered:** 1-week and 4-week have start dates in Jan., June and Sept. 2006; 1-year starts Jan. and Sept. 2006

**Locations offered:** New York City, Harvard University

**Application deadline:** At least one month before start date

**Equipment:** Maya running on Apple computers; also afterfx and Photoshop

### New York University, School of Continuing and Professional Studies

New York, NY

**Phone:** 212-998-7200

**Fax:** 212-995-4675

**E-mail:**

[scps.gradadmissions@nyu.edu](mailto:scps.gradadmissions@nyu.edu)

**Website:** [www.scps.nyu.edu/cada](http://www.scps.nyu.edu/cada)

**Degrees/certificates offered:** Master of Science in Digital Imaging and Design and Certificates in Animation, Modeling, Medical Animation and Visual Effects

**Number of students in animation program:** 120 students in graduate program, 250 students in certificate programs

**Cost of program:** Tuition for graduate

program is \$11,010 per semester for full-time study and \$1,101 per credit for part-time study. Costs for certificate programs vary per program; Contact us for more information

**Head of animation:** Robert Manuel

**Head of admissions:** Pamela Posey

**Time of year offered:** Fall, spring, and summer

**Application deadline:** Application deadlines for graduate programs are June 1 for fall admission and October 15 for spring admission; Certificate programs are offered throughout the year

### New York University Tisch School of Arts - Kanbar Institute of Film and Television

New York, NY

**Phone:** 212-998-1700

**Fax:** 212-995-4062

**Email:** [tisch.recruitment@nyu.edu](mailto:tisch.recruitment@nyu.edu)

**Website:** <http://filmtv.tisch.nyu.edu/page/undergraduate.html>

**Degrees/certificates offered:** BFA Film & Television

**Number of students:** Approx. 75

**Cost of program:** Changes each year

**Director of animation:** John

Canemaker

**Head of admissions:** Andrew I.

Uriarte, Phone: 212-998-1900

**Time of year offered:** Year-round

**Application deadline:** Jan. Freshmen;

April Transfers; Nov. Early Decision;

See website for details.

### North Carolina State University, College of Design

Raleigh, NC

**Phone:** 919-515-3876

**Fax:** 919-515-7330

**Website:** [www.ncsdesign.org](http://www.ncsdesign.org)

**Email:** [susan.brandeis@ncsu.edu](mailto:susan.brandeis@ncsu.edu)

**Degrees/certificates offered:** Master of Art+Design, Animation and Digital Imaging Concentration

**Number of students in animation program:** 12-18, expected 24 eo

**Cost of Program:** Varies depending on semester hours taken and other costs. Average in-state residents tuition&fees/year: \$4,856 (2005-2006), Average out-of-state residents tuition & fees/year: \$16,904 (2005-2006). More information can be found at [www.acs.ncsu.edu/financial\\_aid/gradcost.htm](http://www.acs.ncsu.edu/financial_aid/gradcost.htm)

**Head of animation:** Patrick Fitzgerald

**Head of admissions:** Susan Brandeis

**Time of Year Offered:** Admission in fall only

**Application deadline:** Fall, February 1

**Equipment/Software:** PC Lab (20 Computers), Macintosh Lab (30), 24"x36" Wacom digitizing boards, HP 36" color wide format printers, Universal Laser Systems Laser Cutter, CNC Router System, Specialized Dimension 3D Scanner, Deedline/Frantic Films Maya Renderfarm, Alias Studio, Rhino, form-Z, Maya, Flash MX, Swift3D. Complete list available here: [www.ncsdesign.org/content/index.cfm/mode/1/fuseaction/page/filename/resourcesAndFacilities.html](http://www.ncsdesign.org/content/index.cfm/mode/1/fuseaction/page/filename/resourcesAndFacilities.html)

### Northern Michigan University

Marquette, MI

**Phone:** 906-227-2194

**Fax:** 906-227-2276

**E-mail:** [stlarson@nmu.edu](mailto:stlarson@nmu.edu)

**Website:** <http://art.nmu.edu/departments/home.html>

**Degrees/certificates offered:** BA;

BFA in Digital Cinema; BFA in

Electronic Imaging; other BFA options available (see website)

**Number of students in animation program:** Approximately 20

**Cost of program:**

See [www.nmu.edu](http://www.nmu.edu)

**Head of animation:** Stephan Larson

**Time of year offered:** Year-round

**Application deadline:** Early August (for fall term); late December (for spring term)

### The Ohio State University

Columbus, Ohio

**Phone:** 614-292-3416

**Fax:** 614-292-7776

**E-mail:** [design@osu.edu](mailto:design@osu.edu)

**Website:** [http://design.osu.edu/dept\\_grad.html](http://design.osu.edu/dept_grad.html)

**Degrees/certificates offered:** MFA in Digital Animation and Visualization

**Number of students in animation program:** 10

**Cost of program:** Approx. \$8,000/yr. tuition

**Head of animation:** Professor Maria Palazzi

**Head of admissions:** Professor Paul Nini

**Time of year offered:** Entry in fall

### Oklahoma Christian University

Oklahoma City, OK

**Phone:** 405-425-5556

**E-mail:** [tony.allev@oc.edu](mailto:tony.allev@oc.edu)

**Website:** [www.oc.edu](http://www.oc.edu)

**Degrees/certificates offered:** BA, New Media Design

*continued on page A36*



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"Xbox" is a registered trademark of Microsoft Corporation  
in the United States and/or other countries.

**Number of students in animation program:** 20

**Cost of program:** Full-time tuition (12 - 16 hours) = \$11,780, Full-time, general fee (12 + hours) = \$1,380, room and board \$4,820 (residence hall with full meal plan)

**Head of animation:** Dr. Tony Alley

**Head of admissions:** Ms. Risa Forrester

**Time of year offered:** August through April

**Application deadline:** July 1 (for fall semester)

### Piedmont Community College

Yanceyville, NC

**Phone:** 336-694-5707

**Fax:** 336-694-7086

**E-mail:** [hindman@piedmontcc.edu](mailto:hindman@piedmontcc.edu)

**Degrees/certificates offered:**

AAS Digital Effects and Animation Technology, AAS Film and Video Program

**Number of students in animation program:** 45

**Cost of program:** \$632 / per semester in-state (NC) and \$3,528 out-of-state per semester (5 semesters)

**Head of animation:** Paula Hindman

**Head of admissions:** Nydia Morales

**Time of year offered:** Fall (classes begin in early August)

**Application deadline:** July 30

### Platt (Media Arts) College - San Diego

San Diego, CA

**Phone:** 866-752-8826

**Fax:** 619-308-0570

**Website:** [www.platt.edu](http://www.platt.edu)

**Degrees/certificates offered:**

BS in Media Arts, AAS Degree in Multimedia Design, AAS Degree in Graphic Design, Specialized Diploma in DV Production, Specialized Diploma in Web Design, Specialized Diploma in Multimedia/animation, Diploma in Multimedia, Diploma in Graphic Design

**Number of students in animation program:** 100

**Head of animation:** Marketa Hancova

**Head of admissions:** Carly Westerfield

**Time of year offered:** Every 5 weeks

**Application deadline:** Every 5 weeks

### Pratt Manhattan Center for Continuing & Professional Studies

New York, NY

**Phone:** 212-647-7199

**Fax:** 212-367-2489

**E-mail:** [prostudy@pratt.edu](mailto:prostudy@pratt.edu)

**Website:** <http://prostudies.pratt.edu>

**Degrees/certificates offered:**

Certificate in: Computer Animation & Video, Electronic Imaging & Illustration, Electronic Publishing, Interactive Media, Computer-Aided Design & Visualization

**Number of students in animation program:** 75

**Cost of program:** \$7,000

**Head of animation:** Karen Miletsky

**Head of admissions:** Karen Udo

**Time of year offered:** Spring,

summer, fall

**Application deadline:** None / rolling admissions

### Rhinocéros

Paris, France

**Phone:** +33 (0)1-43-46-76-25

**Fax:** +33 (0)1-43-42-02-52

**E-mail:**

[info@rhinoceros-formation.com](mailto:info@rhinoceros-formation.com)

**Website:**

[www.rhinoceros-formation.com](http://www.rhinoceros-formation.com)

**Degrees/certificates offered:**

Training validation

**Number of students in animation program:** 8 students max per training session

**Cost of program:** Depends on program chosen - average 4,500 Euros/US \$5,500

**Head of animation:** Marc Bertin

**Head of admissions:** Rémy Cordier / Yannick Voge

**Time of year offered:** Training programs offered throughout the year. See calendar on website for more information

**Application deadline:** N/A as sessions start year round

NOTE: The program consists of training on a computer-based, vectorial animation system, 3D training (Maya 3D), official Toon Boom Harmony training center, Web design and more

### Ringling School of Art & Design

Sarasota, FL

**Phone:** 341-359-5100 or 800-255-7695 (toll free U.S. only)

**Fax:** 941-359-7517

**E-mail:** [admissions@ringling.edu](mailto:admissions@ringling.edu)

**Website:** [www.ringling.edu](http://www.ringling.edu)

**Degrees/certificates offered:**

Bachelor of Fine Arts Degree

**Number of students in animation program:** 240

**Cost of program:** \$23,446 tuition and fees annual [based on freshman year]

**Head of animation:** Jim McCampbell

**Head of admissions:** James Dean

**Time of year offered:** Spring and fall semester

**Application deadline:** Jan. 15

### Rio Hondo Community College

Whittier, CA

**Phone:** 562-468-7769 and

562-692-0921 Ext. 3586

**Email:** [3dman@charter.net](mailto:3dman@charter.net), Daniel

Manahan, Professor, co-author *Inside 3ds Max 7*

**Website:** [www.riohondo.edu/tech/cad/3DModeling.htm](http://www.riohondo.edu/tech/cad/3DModeling.htm)

**Degrees/certificates offered:**

Develop demo reel, Drafting 201 and 202 Beginning and Intermediate 3ds max

**Number of students in animation program:** Under 24

**Cost of Program:** Under \$100 for 18 weeks training

**Head of animation:** Daniel Manahan

**Head of admissions:** Apply at school in counseling office

**Time of year offered:** Fall and spring

**Application deadline:** Apply before

college fall and spring semesters

**Equipment:** Pentium computers with 3ds Max and Photoshop

**Description of class:** Pay less to develop your 3ds Max demo reel and train for a career in video games, feature films, and architectural visualization

### Rochester Institute of Technology School of Film and Animation

Rochester, NY

**Phone:** 585-474-6175

**Fax:** 585-475-7575

**E-mail:** [www.rit.edu/~sofa](http://www.rit.edu/~sofa)

**Website:** [www.rit.edu/cias](http://www.rit.edu/cias)

**Degrees/certificates offered:** MFA (Computer Animation); BFA

**Number of students in animation program:** Approx. 110 undergrads, 40 grads

**Cost of program:** Undergraduate \$22,056/year; graduate \$24,090/year

**Head of animation:** Skip Battaglia

**Head of admissions:** Marion Nicolletti

**Time of year offered:** Begin Sept. 1 through May 20 (trimesters)

**Application deadline:** March 1

### Rocky Mountain College of Art & Design

Denver, CO

**Phone:** 800-888-ARTS

**Fax:** 303-759-4970

**E-mail:** [admissions@rmcad.edu](mailto:admissions@rmcad.edu)

**Website:** [www.rmcad.edu](http://www.rmcad.edu)

**Degrees/certificates offered:** BFA

**Number of students in animation program:** 55

**Cost of program:** \$8,940 per term

(tuition for fall 2005 subject to change)

**Head of animation:** Dan Seely

**Head of admissions:** Marianna Bagge

**Time of year offered:** Classes start in September, January and May

**Application deadline:** Rolling deadline

### Santa Monica College Academy of Entertainment & Technology

Santa Monica, CA

**Phone:** 310-434-3700

**Fax:** 310-434-3768

**E-mail:** [academy\\_info@smc.edu](mailto:academy_info@smc.edu) or [mottler\\_gloria@smc.edu](mailto:mottler_gloria@smc.edu)

**Website:** <http://academy.smc.edu>

**Degrees/certificates offered:**

Associates of Arts / 2 year certificate program

**Number of students in animation program:** 400

**Cost of program:** \$26 per unit CA Resident, \$155 - \$180 per unit out of state and international students

**Head of animation:** Chris Fria and Im Keeshen, co-faculty leaders

**Head of admissions:** Teresita

Rodriguez, dean

**Time of year offered:** Fall & spring semester with two interim sessions winter/summer

**Application deadline:** December & June (check exact dates on website)

**Equipment: Software:** Maya, Houdini, Dreamweaver, PhotoShop, Director, Flash, After Effects, Final Cut Pro, ProTools

**Hardware:** 150 Windows, 125 Macintosh, Unix web server for student sites, ProTools 24/Mix.

### Savannah College of Art and Design

Savannah, GA

**Phone:** 800-869-7223 or

912-525-5100

**Fax:** 912-525-5983

**E-mail:** [admission@scad.edu](mailto:admission@scad.edu)

**Website:** [www.scad.edu](http://www.scad.edu)

**Degrees/certificates offered:**

Bachelor of Fine Arts, Master of Architecture, Master of Arts, Master of Fine Arts and Master of Urban Design

**Number of students in animation**

**program:** 415 undergraduate and 128 graduate

**Cost of program:** Full-time student for one academic yr: undergraduate - \$22,950, graduate - \$23,400

**Head of animation:** Peter Weishar

**Head of admissions:** Pamela Rhame

**Time of year offered:** All year

**Application deadline:** Rolling



### School of Communication Arts

Raleigh, NC  
**Phone:** 800-288-7442 or 919-488-8500  
**Fax:** 919-488-8490  
**Email:** [school@higherdigital.com](mailto:school@higherdigital.com)  
**Website:** [www.higherdigital.com](http://www.higherdigital.com)  
**Degrees/certificates offered:** Associates Degree in Animation, various certificate, diploma/degrees offered in Digital Art & Animation, Digital Media, Digital Filmmaking & Digital Audio & Sound Production/Design  
**Number of students:** School averages 300-325, approximately half in animation  
**Cost of program:** \$20,000-\$36,000  
**Head of animation:** Department head - Erik Westlund  
**Head of admissions:** Department director - Wayne Moseley  
**Time of year offered:** Year-round application  
**Application deadline:** Applications are accepted year round for new class starts approximately every 12-13 weeks

### School of Future Entertainment (SOFE)

Karlshamn, Sweden  
**Phone:** +46454385929  
**E-mail:** [leif.krig@sofe.nu](mailto:leif.krig@sofe.nu)  
**Website:** [www.sofe.nu](http://www.sofe.nu)  
**Degrees/certificates offered:** Vocational 80 p KY  
**Number of students in animation program:** 25-45  
**Cost of program:** CSN  
**Head of animation:** Hampus Hedberg Hankell  
**Head of admissions:** Leif Krig  
**Equipment:** Individual work spaces with Maya, DFXt

### School of Visual Arts

New York, NY  
**Phone:** 212-592-2100 or 800-436-4204  
**Fax:** 212-592-2116  
**E-mail:** [admissions@sva.edu](mailto:admissions@sva.edu)  
**Website:** [www.sva.edu](http://www.sva.edu)  
**Degrees/certificates offered:** BFA  
**Number of students in animation program:** 205  
**Cost of program:** 2005-06 tuition \$10,040/semester + fees  
**Head of animation:** Reeves Lehmann  
**Head of admissions:** Terese Nehra  
**Time of year offered:** Fall/spring  
**Application deadline:** February 1 (first-time freshman); March 1 (transfer applicants)

### Seneca College, Animation Arts Centre

Toronto, Ontario, Canada  
**Phone:** 416-491-5050 Ext. 3850  
**Fax:** 416-661-7491  
**E-mail:** [aac@senecac.on.ca](mailto:aac@senecac.on.ca)  
**Website:** <http://aac.senecac.on.ca>  
**Degrees/certificates offered:** 3 year Animation Arts Diploma; 1 year Graduate Certificate in 3D Character Animation; 1 year Graduate Certificate in 3D Gaming; 1 year Graduate Certificate in Visual Effects for Film and Television.  
**Number of students in animation program:** Intake of 44 in September and 22 in January. 1:1 with an animation desk. Class sizes of post grad programs are between 15-20. 1:1 with a computer  
**Cost of program:** 3 year diploma is \$4,600 CA/year; Post Graduate programs \$8,550 CA; International Students \$12,500.  
**Head of animation:** JoAnn Purcell  
**Time of year offered:** Jan. and Sept.  
**Application deadline:** Feb. 1 for Sept.; Nov. 1 for Jan.

### SFSU Multimedia Studies Program

San Francisco, CA  
**Phone:** 415-405-7734  
**Fax:** 415-405-7760  
**E-mail:** [alesiam@sfsu.edu](mailto:alesiam@sfsu.edu)  
**Website:** <http://msp.sfsu.edu>  
**Degrees/certificates offered:** Maya; Motion Graphics; Flash Development  
**Number of students in animation program:** 40-50  
**Cost of program:** Varies by program/choices  
**Head of animation:** Cathy Flight/  
 Craig Abaya  
**Head of admissions:** Alesia Massey  
**Time of year offered:** Year-round (spring, summer, fall)  
**Application deadline:** Ongoing

### Sheridan Institute of Technology & Advanced Learning

Oakville, Ontario, Canada  
**Phone:** 905-845-9430  
**E-mail:** [infosheridan@sheridaninstitute.ca](mailto:infosheridan@sheridaninstitute.ca)  
**Website:** [www.sheridaninstitute.ca](http://www.sheridaninstitute.ca)  
**Degrees/certificates offered:** Bachelor of Applied Arts (Animation); Post-graduate certificates in Computer Animation, Digital Visual Effects, Digital Character Animation  
**Number of students in animation program:** 500  
**Head of animation:** Dr. Michael Collins, dean

**Head of admissions:** Linda Dalton, registrar  
**Time of year offered:** September (Computer Animation starts September and January)  
**Application deadline:** February 2 (equal consideration deadline for September programs)

### Studio Arts

Los Angeles, CA  
**Phone:** 323-227-8776  
**Fax:** 323-227-8775  
**E-mail:** [admin@studioarts.tv](mailto:admin@studioarts.tv)  
**Website:** [www.studioarts.tv](http://www.studioarts.tv)  
**Degrees/certificates offered:** Certificate  
**Number of students in animation program:** 75  
**Cost of program:** Varies - average is \$6,000 for Mastery Certificate  
**Head of animation:** David Gottlieb  
**Head of admissions:** Eric Huelsman  
**Time of year offered:** Year-round (4 quarters)  
**Application deadline:** First day of quarter

### UCLA Animation Workshop

Los Angeles, CA  
**Phone:** 310-825-5829  
**Fax:** 310-825-3383  
**E-mail:** [dward@tft.ucla.edu](mailto:dward@tft.ucla.edu)  
**Website:** [animation.film.tv.ucla.edu](http://animation.film.tv.ucla.edu)  
**Degrees/certificates offered:** MFA  
**Number of students in animation program:** 50-60  
**Cost of program:** See website  
**Head of animation:** Dan McLaughlin  
**Head of admissions:** Cecilia Wilmott  
**Time of year offered:** Fall through spring  
**Application deadline:** Feb. 28

### UCLA Extension's Department of Entertainment Studies and Performing Arts

Los Angeles, CA  
**Phone:** 310-825-9064  
**Fax:** 310-206-7435  
**E-mail:** [entertainmentstudies@uclaextension.edu](mailto:entertainmentstudies@uclaextension.edu)  
**Website:** [www.uclaextension.edu/entertainmentstudies](http://www.uclaextension.edu/entertainmentstudies)  
**Degrees/certificates offered:** Entertainment Studies is an authorized training center for Apple (Final Cut Pro, DVD Studio Pro, Shake, Logic Pro), Adobe (After Effects), Autodesk (3ds max and Combustion), and Avid. Individual courses are offered in Maya, Pro-Tools, Cubase, Finale, and Sibelius. Students can enroll in individual courses or pursue a comprehensive certificate program. Entertainment Studies offers

thirteen certificates in all areas of entertainment: Film, Television, and Digital Entertainment Media Level I and Level II, with specializations in Animation and Advanced Media, Cinematography, Directing, Post Production, or Producing; The Business and Management of Film, Television, and Digital Entertainment Media with specializations in Business and Legal Affairs, Finance and Accounting, or Marketing and Distribution; The Music Business; Songwriting; Recording Engineering; and Film Scoring  
**Cost of program:** \$6,200-\$10,000 (depends on courses and electives chosen)  
**Head of animation:** Jane Kagon, department director  
**Head of admissions:** Open enrollment  
**Time of year offered:** Students may begin most programs in any quarter (fall, winter, spring, or summer), however some sequential programs begin in various quarters; Contact department for more information

### University of Advancing Technology

Tempe, AZ  
**Phone:** 800-658-5744  
**Fax:** 602-383-8222  
**E-mail:** [admissions@uat.edu](mailto:admissions@uat.edu)  
**Website:** [www.uat.edu](http://www.uat.edu)  
**Degrees/certificates offered:** Associate's, Bachelor's, Master's  
**Number of students in animation program:** 77  
**Cost of program:** \$7,500 (per semester - undergraduate); and \$4,550 (per semester - graduate)  
**Head of admissions:** [admissions@uat.edu](mailto:admissions@uat.edu)  
**Time of year offered:** Spring, summer and fall  
**Application deadline:** Dependent on student semester choice

### The University of the Arts

Philadelphia, PA  
**Phone:** 215-717-6000  
**Fax:** 215-717-6045  
**E-mail:** [admissions@uarts.edu](mailto:admissions@uarts.edu)  
**Website:** [www.uarts.edu](http://www.uarts.edu)  
**Degrees/certificates offered:** BFA  
**Cost of program:** \$23,380 tuition and \$1,000 fees per academic year  
**Head of animation:** Karl Staven  
**Head of admissions:** Susan Gandy  
**Time of year offered:** Fall semester; spring semester  
**Application deadline:** Rolling - March 15 priority deadline for fall; December 1 priority deadline for spring  
**NOTE:** Also offered is a four-week

summer pre-college program for high school students

### University of Southern California: Division of Animation and Digital Arts

Los Angeles, CA  
**Phone:** 213-740-3986  
**E-mail:** [animation@cinema.usc.edu](mailto:animation@cinema.usc.edu)  
**Website:** <http://anim.usc.edu>, [www.cntv.usc.edu](http://www.cntv.usc.edu)  
**Degrees/certificates offered:** MFA Animation and Digital Arts, Minor Animation and Digital Arts  
**Number of students in program:** 45  
**Cost:** Tuition only \$18,783 per year  
**Head of animation:** Kathy Smith  
**Time of year offered:** Once a year fall admission  
**Application deadline:** Feb. 15, 2006

### University of Wisconsin - Parkside

Kenosha, WI  
**Phone:** 262-595-2300 (admissions)  
**Fax:** 262-595-2008 (admissions)  
**E-mail:** [admissions@uwp.edu](mailto:admissions@uwp.edu)  
**Website:** [www.uwp.edu](http://www.uwp.edu)  
**Degrees/certificates offered:** Bachelor of Arts Degree / Digital

Arts Major / Studio Arts Major, Concentrations in 2D and 3D Animation  
**Number of students in animation program:** 30  
**Cost of program:** Wisconsin Residents full-time, \$2,997 per semester; non-residents full-time, \$8,302 per semester  
**Head of animation:** Rob Miller  
**Head of admissions:** Matthew Jensen  
**Time of year offered:** Fall, spring, summer  
**Application deadline:** Aug. 1 for fall enrollment (priority registration March 1)

### Vancouver Film School

Vancouver, BC Canada  
**Phone:** 604-685-5808, toll free in North America: 800-661-4101  
**E-mail:** [admissions@vfs.com](mailto:admissions@vfs.com)  
**Website:** [www.vfs.com](http://www.vfs.com)  
**Degrees/certificates offered:** Diploma in Digital Character Animation, Diploma in Classical Animation, Diploma in 3D Animation & Visual Effects  
**Number of students in animation program:** Teacher to student ratio

is excellent, 3D - 30, Classical - 22, Maya - 24  
**Head of animation:** Joseph Gilland, head of classical animation and digital character animation, Larry Bafia, head of 3D animation & visual effects  
**Head of admissions:** Benjamin Colling  
**Application deadline:** Admissions are rolling so please apply early. See website for details

### Vancouver Institute of Media Arts (VanArts)

Vancouver, BC Canada  
**Phone:** 800-396-ARTS (2787) or 604-682-ARTS (2787)  
**Fax:** 604-684-2789  
**E-mail:** [info@vanarts.com](mailto:info@vanarts.com)  
**Website:** [www.vanarts.com](http://www.vanarts.com)  
**Degrees/certificates offered:** 1 & 2 year diploma programs  
**Number of students in animation program:** 250 per year  
**Cost of program:** \$14,950 for 2D and \$20,900 for 3D Programs  
**Head of animation:** Charles Phillips (2D); Calvin Leduc (3D)  
**Head of admissions:** Ken Priebe  
**Time of year offered:** Intakes each February, June and September

September  
**Number of students in animation program:** 40  
**Cost of program:** Master in Animated Film Directing: \$11,000 (US); Master in Stop-Motion Animation: \$4,000 (US); BA in 3D animation and Visual Effects: \$33,000 (US) (for the entire program)  
**Head of animation:** Oscar Peralta  
**Head of admissions:** Omar Blanco  
**Time of year offered:** Programs start in September and February  
**Application deadline:** June 5, 2006 for programs starting in September, January 15, 2006 for programs starting in February

### Winston-Salem State University

Winston-Salem, NC  
**Phone:** 336-750-2520  
**Fax:** 336-750-2522  
**E-mail:** [culcleasuree@wssu.edu](mailto:culcleasuree@wssu.edu)  
**Website:** [www.wssu.edu](http://www.wssu.edu)  
**Degrees/certificates offered:** Art Education, Art with concentrations in studio or computer graphics & animation  
**Number of students in animation program:** 60  
**Cost of program:** Undergraduates in-state resident and out-of-state resident tuition & fees, see updates at [www.wssu.edu](http://www.wssu.edu).  
**Head of animation:** Prof. Arcenia M. Davis  
**Head of admissions:** Dr. X Maurice Allen  
**Time of year offered:** Fall, spring  
**Application deadline:** Ongoing admissions

### Woodbury University

Burbank, CA  
**Phone:** 800 784 9663  
**Fax:** 818-767-7520  
**E-mail:** [dori.littell-herrick@woodbury.edu](mailto:dori.littell-herrick@woodbury.edu)  
**Website:** [www.woodbury.edu](http://www.woodbury.edu)  
**Degrees/certificates offered:** Bachelor of Fine Arts  
**Number of students in animation program:** 70  
**Cost of program:** \$22,184 per year  
**Head of animation:** Dori Littell-Herrick  
**Head of admissions:** Maura Diaz  
**Time of year offered:** Enter fall or spring  
**Application deadline:** Rolling admission ■

### Volda University College

Volda, Norway  
**Phone:** +47-7007 5000  
**Fax:** +47-7007 5052  
**E-mail:** [international.office@hivolda.no](mailto:international.office@hivolda.no)  
**Website:** [www.hivolda.no/engelsk/engelsk.html](http://www.hivolda.no/engelsk/engelsk.html)  
**Degrees/certificates offered:** BA  
**Number of students in animation program:** 10 in each year  
**Cost of program:** Free  
**Head of animation:** Andres Mänd  
**Head of admissions:** Andres Mänd  
**Time of year offered:** School starts mid August  
**Application deadline:** April 15

### WEFIS - Westbridge Film School

Mexico City, DF, Mexico  
**Phone:** +52 (55) 5601-8280  
**E-mail:** [operalta@wefis.com](mailto:operalta@wefis.com)  
**Website:** [www.wefis.com](http://www.wefis.com)  
**Degrees/certificates offered:** Master in Animated Film Directing: 1 year. Starts in February, Master in Stop-Motion Animation: 1 year: Starts on September, BA in Animation and Visual Effects: 3 years: Starts in



University of the West of England

START HERE, GO ANYWHERE

## Bristol School of Animation

The Bristol School of Animation is a professional training unit affiliated to the University of the West of England. It provides training in all aspects of 2D and 3D animation production, with professional support from the animation industry in Bristol.

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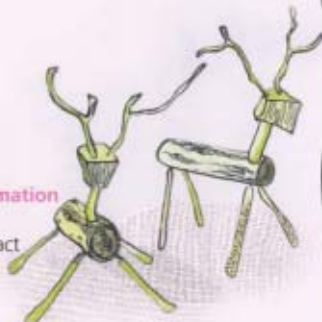
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UWE 12/05





OH, I'D LIKE TO BE AN ANIMATOR, EVER SO MUCH!

# TIPS

**FOR THE YOUNGSTERS!**

WITH **3-D PETE!** BY **MIKE FISHER**



YEAH, YEAH, EVERYTHING'LL BE **PERFECT** WHEN YOU'RE AN ANIMATOR! SHEESH!

PRE-OCCUPIED  
ACHY  
IRRITABLE →  
LITTLE SLEEP →

**TIP 1: PLEASE, PLEASE** TAKE THE TIME TO PROPERLY TITLE YOUR COMPUTER FILES...



HMM... I THOUGHT "XXXXYYY9999" WAS THE FILE I WANTED, BUT MAYBE IT'S "LLLLMMMSPXLLL."

**TIP 2: SEEK OUT THOSE WHO KNOW** SOMETHING ABOUT ANIMATION AND GET THEIR OPINION OF YOUR WORK...



WELL?

**TIP 3: KEEP YOUR** FOOD AND DRINK FAR, FAR AWAY FROM YOUR COMPUTER!...



OKAY, BUT **WHY** SHOULD I KEEP FOOD AND DRINK FAR AWAY FROM MY COMPUTER?

SPLASH!

**TIP 4: DON'T BITE OFF MORE THAN YOU CAN CHEW!...**



ZZZ!

WOODSPOOSH!

MY **FIRST** PROJECT IS GOING TO BE A MOVIE ABOUT A WAR BETWEEN OCTOPUS ALIENS AND ALL THE WORLD'S ARMIES!... **ALL ANIMATED!**

IT'S DUE NEXT FRIDAY BEFORE THE END OF CLASS!

**TIP 5: ALWAYS TRY TO RENDER** SOMETHING—**ANY** LITTLE PIECE OF ANIMATION—WHILE YOU **SLEEP** AT NIGHT. THAT WAY EVERY MORNING IS A LITTLE BIT LIKE **CHRISTMAS!**



WHAT'D I GET?! WHAT'D I GET?! IT'S A **PERFECT RENDER**... JUST WHAT I WANTED!

**TIP 6: YOU CAN INCREASE YOUR PRODUCTION** TIME BY AT **LEAST 8 TO 10 HOURS PER WEEK** BY DOING **ONE** SIMPLE THING... TAKE EVERY COMPUTER GAME AND DISC THAT YOU OWN AND **TRASH 'EM!**



DID YOU TRASH EVERY COMPUTER GAME YOU OWN, LIKE I TOLD YOU TO?

NO!

GOOD, LET'S PLAY!

RENDER WELL!





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The leading animation software  
solution for individuals







Ben 10

continued from page 26

asked him to hire his own team for the show," he adds.

For Soto, *Ben 10* offered a chance to build a colorful world around characters which didn't have a previous incarnation in the world of comic books or live action. "The best thing about the show was that we got to start from scratch," Soto points out. "Most of the comic-book shows are owned by DC or Marvel. Here we had a whole new superhero world. We didn't have corporations telling us if someone's outfit should be green or red."

Another important player on the *Ben 10* team is art director/lead character designer Dave Johnson, a talented alumnus of Cartoon Network's well-loved series, *Justice League Unlimited*. "Dave brought a lot to the show. I think we took what was given to us and made it a lot cooler and better."

Early on in the development process, the design team decided to stay away from the manga/anime style that was becoming a bit too prevalent in other shows. As Soto explains "You see, *Justice League* had that special Bruce Timm look and *Samurai Jack* and *Kim Possible* had their own distinct styles and *Teen Titans* has the Glen Murakami stamp. Overall, Cartoon Network is known for

that Genndy [Tartakovsky] graphic look. The network didn't want to go in the *Avatar* direction, so what we have is a look that is completely different from the others in the same genre, although it's technically Warner Bros."

Soto and his dedicated team of designers and artists (both in the Burbank studio and the production service teams at Korea's Sun Min and Lotto studios—which operate with a 16-week turn-around time) worked hard over the past year to make sure the look of the show is as inspired as its storylines.

One thing that is key to the show's success is the fact that the producers definitely know the kind of things their target audience is hungry for. "Both my

five-year-old and 14-year-old sons think the show is cool," says Soto, "and they're both very honest with me! I think sometimes in animation, we tend to lose track of who the shows are intended for. That's what I like about the show. It has

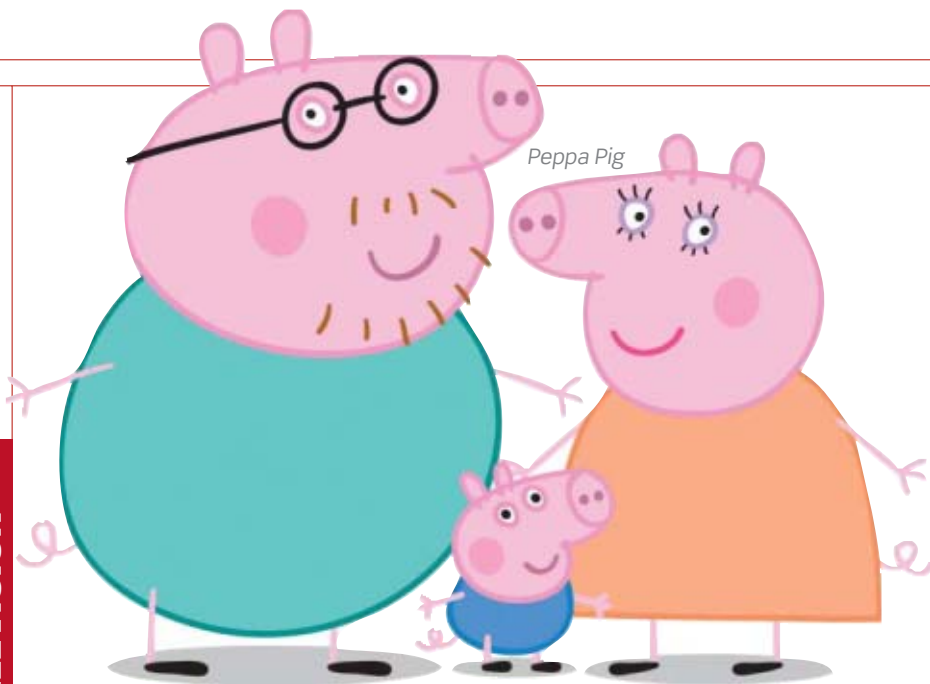
characters and situations that really capture the kids' imaginations. And wait 'til you see all the awesome toys we're going to have!" ■

**Ben 10 premieres January 13 at 7:30 p.m. on Cartoon Network.**



## Cartoon Network's Saturday Morning Lineup

|       |                                 |
|-------|---------------------------------|
| 9:00  | Robotboy                        |
| 9:30  | The Life & Times of Juniper Lee |
| 10:00 | Ben 10                          |
| 10:30 | Zixx                            |
| 11:00 | Dragon Hunters                  |



# In Search of the Silver Lining

U.K. toon players accentuate the positive in a tough, competitive climate. **by Tim Westcott**

**T**he great Samuel Johnson once said his biographer and friend James Boswell would never be a philosopher because "cheerfulness will keep breaking in." Speaking to a few of the leading lights of the British animation scene about their trade can't help but bring the good doctor's words to mind. There's a litany of woes familiar to any indie animation producer the world over: broadcaster license fees are dwindling, there's more competition and it just gets harder all the time. But it's not like any other line of work would be as much fun.

"It used to be that you'd have lunch with a commissioner, they'd give you the money and you'd go off and make your shows," says Graham Ralph, head of Silver Fox Films, the London studio which is producing a new version of *The Magic Roundabout* series (with Action Synthese, Pathe and Films Action). "Now both the BBC and ITV ask us to present ideas, and you go away and wait for 16 weeks." Even though friendly relations between commissioners and producers remain, it can be a long wait for a green light.

Other factors can slow the machinery even further. The BBC, which spends north of £100 million (\$175 million) a year on children's programming, appointed Alison Sharman as the new head of its kiddie programming back in June of last year, putting new program orders on hiatus for a while. Then, in November, Sharman



Cosgrove Hall/Chapman Ent.'s  
*Roary the Racing Car*

jumped ship to ITV and a successor still has not been named.

Over at ITV, budgets and timeslots have been cut back as the commercial network battles with sliding viewing share and intense competition for audiences. ITV has about £45 million (\$80 million) to spend on kids shows (including about £12m or \$21.3million on animation and entertainment) but that's less than five years ago. However, it does look as though ITV may have a bit more money to spend as it plans the launch of a new digital terrestrial channel for children.

The other major customer for animators is Five, which has built a strong brand with its preschool block, Milkshake. While Five is certainly on a growth path (having appointed Target to develop the Milkshake brand), it drives a hard bargain on a budget of £3m (\$5.3million).

That leaves the cable and satellite channels: Cartoon Network and Nickelodeon, which vie for leadership of the niche channel space, and the Disney family of channels—Disney Channel, Toon Disney and Jetix. All these channels program the vast majority of their schedules from their own vaults, and invest meager amounts in original U.K. commissions.

Despite a relatively wide range of customers, broadcasters are unlikely in most cases to fully fund a show. The best that producers can hope for is about 30% of their budgets. Unlike producers in France and Canada, they don't benefit from government support schemes which loan money to make up part of the deficit or tax breaks. (Producers Body Pact is lobbying the Treasury to bankroll animation funds, but studios we spoke to are not holding their breath.)

There are exceptions. Indeed, the BBC has made good on its pledge to invest more money in home-grown toon producers. (The Commercial arm BBC Worldwide is fully funding the Aardman Animation series *Shaun the Sheep*.) The 40-ep series, due for delivery in 2006, stars the destructive but adorable ruminant who made his debut in Oscar-winner Nick Park's *A Close Shave*.

A similar partnership is bankrolling *The Secret Show*, a 52x13 2D series from Collingwood O'Hare. The west London stu-





Gordon  
the Garden  
Gnome

dio start-  
ed work on the show in  
2005 and will deliver later this year (2006)  
or early 2007. The show uses the popular  
CelAction software application which en-  
ables all of the work to be done in the U.K.  
rather than being farmed out to manufac-  
turing studios.

"If you've got a TV show in production,  
everything is wonderful," says Tony Colling-  
wood, one of the studio's partners. "Right now,  
we've got a building with 50 people working in it." It's been a good run  
for the studio, which has recent credits  
including *Yoko! Jakamoto! Toto!*; *Gordon  
the Garden Gnome* and *Harry and His  
Bucket Full of Dinosaurs* (a co-pro with  
Canada's CCI), all of which were acquired  
by Cartoon Network for its *Tickle U* pre-  
school block in the U.S.

Despite its track record in gaining  
enough orders to keep busy, Collingwood  
says it's far from easy. "It's like trying to  
win a competition every year. Financing  
new shows has become the most creative  
part of the business."

The Manchester-based studio, Cos-  
grove Hall Films has also been busy, pro-  
ducing work-for-hire model animation se-  
ries on a work-for-hire basis: *Postman Pat*  
(for Entertainment Rights), *Fifi and the  
Flowertots* (Chapman Entertainment) and  
*Little Robots* (Create Film & TV). The stu-  
dio—which celebrates its 30th birthday  
this year—has nevertheless been in a  
state of uncertainty for the last two years



Shaun the Sheep

after its own-  
er, Granada,  
merged with Carlton to be-  
come ITV.

Anthony Utley was recent-  
ly hired from a senior distribu-  
tion role at BBC Worldwide to  
be managing director of the  
studio. Utley is full of enthusi-  
asm for the studio, though he  
describes the current outlook  
for new commissions as "hell-  
ish." The studio will continue  
with work-for-hire produc-  
tions like a new show for  
Chapman Entertainment  
called *Roary the Racing Car*,



The Magic Roundabout



The Secret Show



Postman Pat (Cosgrove Hall, ER)



Harry and His Bucket Full of Dinosaurs



well as creating its own properties. "We're very keen to reinvigorate our own IP," he says. There are two traditional animation projects—both for children, though different age groups—which Utley says have been commissioned and are just waiting for a greenlight.

The U.K. is certainly strongest in the preschool genre—as evidenced when *Tickle U* bought six U.K.-produced series for its debut season.

The potential upside from licensing and merchandising sales makes the genre an attractive one for investors. HIT Entertainment, Entertainment Rights and Rubber Duck Entertainment are among those with a focus on the under sixes.

The snag is, there is a lot of competition, not just on air but also for retail space. Vanessa Chapman, head of Create Film & TV, thinks there hasn't been a really big property launched since *Bob the Builder*, the HIT-produced series which made its debut on the BBC in 1996. Audiences have fragmented since then, and "in retail, people are very nervous about taking rights in TV properties." Another factor is that broadcasters are becoming more insistent about taking a share of the back-end.

ITV is lobbying broadcast regulator Ofcom to allow it to share back-end, and Five already does so, expecting a cut of up to 30% and even, according to Chapman, looking to recoup its license fee from producers.

True to the nature of Brit animators though, Chapman sees lots of "encouraging signs" amid the gloom and doom. For one thing, the launch of several U.K. properties in the U.S., with the prospect of tapping into a vaster merchandising marketplace, some cost savings on animation production with effective software like CelAction 2D and the rapidly evolving mobile telephony space. "There is money to be made from mobile and other platforms."

Create's new older-skewing property *Hipster and Jack*, developed with music company 19, has exciting cross-platform potential, and Chapman is also developing one web-based and one mobile project. "We need to look at new ways of launching product and look beyond the traditional gatekeepers," she adds. ■

**Tim Westcott is a London-based journalist who specializes in entertainment news.**



Anthony Utley



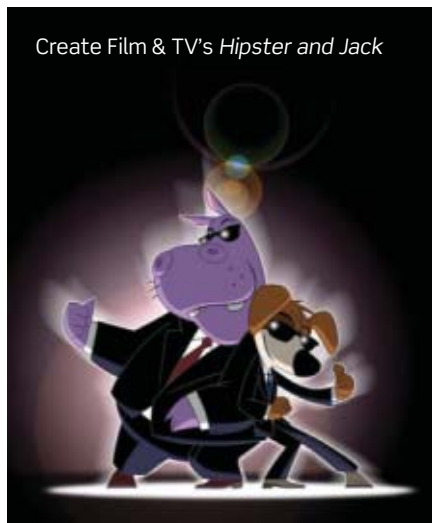
Graham Ralph



Tony Collingwood



Vanessa Chapman

Create Film & TV's *Hipster and Jack*



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Bobs Gannaway

## Out of the Inca Well

Disney Channel's *The Emperor's New School* puts the feature's eccentric characters in a new academic setting.

by Ramin Zahed

It took them six years, but Kuzco and Kronk and the rest of the fast-talking gang from Mark Dindal's feature *The Emperor's New Groove* are back in a major way in 2006. Last month, we saw the release of the new direct-to-DVD feature *Kronk's New Groove*. In this adventure (nicely directed by Saul Andrew Blinkoff and Elliot M. Bour), Kronk, now a Junior Chipmunk Troup leader and a chef, had to find ways to impress his hard-to-please father.

In January, Disney Channel viewers are treated to a half-hour animated series featuring the young emperor. Set in the Incan public school system—which is somehow made to look and feel like a contemporary American high school—Disney's *The Emper-*

*or's New School* finds the wisecracking Kuzco (voiced by J. P. Manoux, doing a fine David Spade impression) in academia. Of course, he still has to face the schemes of Yzma and Kronk—played by the amazing Eartha Kitt and Patrick Warburton who resume their roles from the original feature. Jessica DiCicco (Malina, Kuzco's new love interest), Wendie Malick (Chicha), Brian Cummings (Pacha), Rip Taylor (Royal Records Keeper) and Curtis Armstrong (Mr. Moleguaco) round up the rest of the vocal cast.

So why, you might ask, have Kronk and Kuzco suddenly become the hot flavors of the month? As the show's executive producer Bobs Gannaway explains, *The Emperor's New Groove* was on the Disney list of features to

develop into series. "Disney wanted to make another 'heritage' property, and a few years after the feature came out, I was approached to work on the series," he notes. "I have known Mark Dindal for years, we worked on the [1997] feature *Cats Don't Dance*, which he also directed. We had Mark's blessing after showing him the pilot."

Gannaway is clearly the go-to guy when you are thinking about basing a new DVD sequel or series on an existing feature film. His impressive list of credits include *Timon and Pumbaa*, *Mickey Mouse Works*, *House of Mouse*, *Mickey's Magical Christmas*, *Stitch! The Movie* and *Lilo & Stitch: The Series*. He is in charge of yet another *Lilo & Stitch* sequel titled *Leroy and Stitch* which will arrive on DVD later this year. With all these titles under his belt, he certainly knows how to extend the life of a popular property.

When asked about what makes *The Emperor's New School* stand out in a cluttered field of animated shows vying for young viewers' attention, he notes, "*The Emperor's New Groove* is one of the only Disney features in





**School Daze:** The new Disney Channel series finds the familiar characters from *The Emperor's New Groove* feature in an academic setting. A new love interest has also been added for Kuzco in the show, which is exec produced by Bobs Gannaway.



which the main character is a comedian. Usually the comics are sidekicks. But here, you have a funny lead character and supporting players that are very well-defined."

Directed by Dave Knott (*Recess*) and Howy Parkins (*Dave the Barbarian*), the series centers on our hero's adventures at Kuzco Academy—he has to graduate before he can become the official Incan emperor. "It was a fun environment to put him in because he was raised in the kingdom, so he's socially inept in the new environment," explains Gannaway. "We try to tell socially redeeming stories, have him navigate through a world inhabited by teachers and other students, and we have these great comedic characters to play with."

Another quality that makes the 21x30 series special is the way the creators play fast and loose with the conventions of the genre. Although the show is traditionally animated, you can expect little post-modern touches that wink back at the audience. "One of the things we decided was that we'd have Kuzco stop the show and speak directly to the camera," says Gannaway. "Or, when Kronk's devotion to Yzma or Kuzco is in question, he'd be persuaded by a devil and angel sitting on his shoulders. We also added Kuzco's doodles to the

mix. Whenever a story point seemed obligatory, we'd have him draw what happens next [as he's sitting in class, doodling]. As a result, we could have fun with complicated story points, and embraced the cheats that the movie offered us. These fun touches definitely keep the typical linear storyline from becoming too predictable."

As any student of great comedy will tell you, timing is everything. That's why the *School* team made sure they have a lot of awkward pauses, or scenes where characters digress in conversations or stare in space because they have nothing to say to each other. "It helps bring an animated character to life when you have a long awkward reaction shot, and the camera just keeps rolling," explains Gannaway. "You saw a lot of that in the *Austin Powers* movies. We have a scene, for example, where Kronk walks out of a dining room and Yzma and Kuzco are left alone and have absolutely nothing to say to each other. We also use a lot of wide shots to accentuate that kind of awkwardness. In the end, it's all about good old-fashioned cartoon making."

Another crucial point was being faithful to the original feature's visual style. "The look of the movie was very cartoony," explains Gannaway. "The

characters looked flatter and the backgrounds featured a lot of solid washed-up backgrounds. And that helped the characters pop. We matched the movie's cartoony feel, and we keep the focus on the characters. That's what you tune in to see."

So was there anything difficult about delivering this new package of laughs for Gannaway and his talented cast and crew? "To be honest, the characters are so strong, well-defined and fun to write for, I can't really come up with anything that was tough about it. We were handed this great package on a platter. The scripts have been a pleasure, the production has been smooth, and I personally really enjoy the comedy. When we're working on a project that features a pre-existing character, it's really important to try our best to stay true to the spirit of the original."

Plus, I'm pleased that we're doing the show in traditional 2D. These characters work in 2D, and we never had a discussion about doing the show in Flash. It just wouldn't have been right to animate it any other way. New technologies are introduced every day, but 2D is alive and well in television." ■

**Disney's *The Emperor's New School* premieres Friday, January 27, at 7:30 p.m. on The Disney Channel.**

# Toon Time in Vegas



Galactik  
Football  
(Alphanim)



**Anne Armogida, director of marketing, ADV Films:**

"Anime DVD sales are growing at a rate that surpasses most genres in retail today. Their sales are up 7% in 2005, year-to-date, which is higher than DVD sales as a whole. ADV films released the envelope-pushing action show *Samurai Gun* and the PG-rated award-winning feature *The Place Promised in Our Early Days* created by Makoto Shinkai. The film was awarded the Best Animated Film at the 59th Annual Mainichi Film Concourse."



**Keith O'Connell, VP programming, film and series services VOOM, HD Networks.**

"When we first launched Animanima in 2003, there was very little animation out there in true high-def, and we had only a small handful of producing partners willing to work with us. Now that landscape has truly changed. It seems the marketplace is beginning to understand the value of creating programming from the

**A**s TV execs and animation producers convene in Vegas this month to attend the **NATPE Confab** at the Mandalay Bay Resort and Hall (Jan. 24-26), we thought it would be a good idea to hear what some of our favorite toon players had to say about the state of the business. Here's a brief compendium of their thoughts. For a comprehensive version of this story, please visit [www.animationmagazine.net](http://www.animationmagazine.net) on the third week of the month.

—compiled by Sarah Gurman

outset in HD. Our slate this year is showing a dramatic increase in the amount of original high-def animation done exclusively for Animanima, and it comes from partnerships with producers from all over the world—from the U.S., Brazil, Australia, Japan and everywhere in between. We even have a stunning new series from Africa called *Jungle Beat*, which will premiere in January."



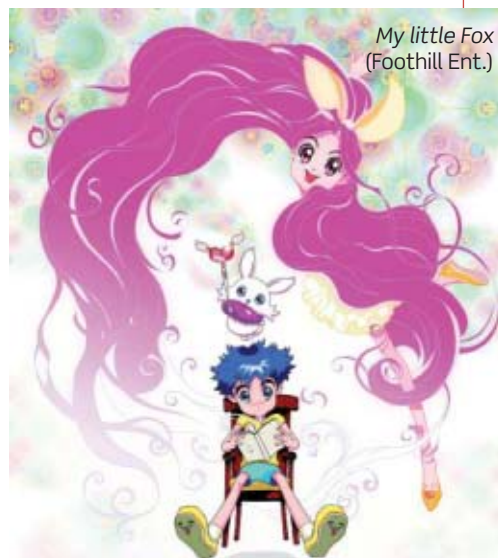
**Alan Gregg, VP, production and distribution, children's TV, Alliance Atlantis**

"The trend I see in the business is comedy. I don't think it's necessarily a new trend, but one that's continuing. Comedic shows are faring better on network schedules so the programmers are demanding more comedy. Even if it's an action show, the emphasis needs to be on strong characters who can make the audience laugh. We're still low-volume and high-quality, and we're still going after pre-school (*Lunar Jim*) and boys' action (*Dragon Booster*), but we'll be upping the ante on comedy."

Bruno and the Banana Bunch  
(Cuppa Coffee)



My little Fox  
(Foothill Ent.)



**Anne Magnol, senior sales rep, Alphanim:**

"We've noticed a clean revival of the demand for pre-school shows this year. This allowed us to sell our series *Woofy* (65x5) in no less than eight new territories. It's become now common practice for broadcasters to request comedies that appeal both to young six to nine year-olds and cross over to eight-12 year-olds. It may sound presumptuous but our *Robotboy* is starting to prove to our international partners that the French can be very good at producing proper cartoons. We remain convinced the series has the potential to become a classic."



**Jeff "Swampy" Marsh, director of production, BKN:**

"From our perspective, the industry is continuing to become more facile and comfortable with





*Transformers*  
(TV Loonland)

**Kevin Gillis, exec producer, Break-through Entertainment:**

"We're seeing the effects of age compression on our traditional audience demographic. We talked of producing a series aimed at six-11 year-olds only two years ago,

we're now finding that the same series is more likely appealing to five-eight year-olds or at best, five-nine year-olds. Other kids in this age bracket have



already turned to alternative entertainment genres: Internet games, and dare I say it, live action!

We have two new series that we're now developing, *Miss BG* and *Captain Flamingo*. This is in addition to the second season of *Atomic Betty* which is in the midst of delivery right now. We're always looking for fresh ideas and styles because we want to pioneer the market with new programs, not copy it."



**Arnie Zipurksy, CEO and president, CCI Entertainment:**

"Several broadcasters are more interested in getting involved earlier in productions. The standard 'Let's wait to see an episode' response is being replaced by an interest to co-produce as a broadcast partner to have input in the production and the creative and brand development. Our development slate has broadened significantly with new properties *Daisy Jane* and *BottleFly* (preschool), *Frankenstein's Cat* (six-nine), *Erky Perky* (tween), *Joe Spleck* *Dead Detective*

(teen) and *Foolish Girl* (teen-plus-adult)."

(teen) and *Foolish Girl* (teen-plus-adult)."



**Sam Ewing, senior VP sales and distribution, Cookie Jar Entertainment:**

"The number of channels within the toon climate is consistently increasing, particularly in the digital environment—and with these additional channels come a tremendous demand for content, especially children's programming. Cookie Jar's extensive library of more than 100 titles successfully meets this demand with a variety of classics such as *Paddington Bear* and *Richard Scarry*, as well as with new programming including *The Doodlebops*, *Gerald McBoing Boing* and the International Emmy- and Gemini-winning *Dark Oracle*. Since its launch, *Gerald McBoing Boing* has delivered more viewers than any other program in Cartoon Network's *Tickle U* block."

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**Adam Shaheen, president, Cuppa Coffee Studios:**

"Fortunately, our work continues to be warmly received, so the toon climate is

sunny with zero chance of rain. *Bruno and the Banana Bunch* has captured merchandising and licensing people's attention because of the fantastic response to the interstitial series airing on Nickelodeon worldwide. It will prove to be another interesting branch of the Cuppa Coffee business model. *Tigga and Togga* is exciting due to the overwhelmingly positive response we've had from broadcasters all over the world who have embraced the idea of a show based on the universal language of music."

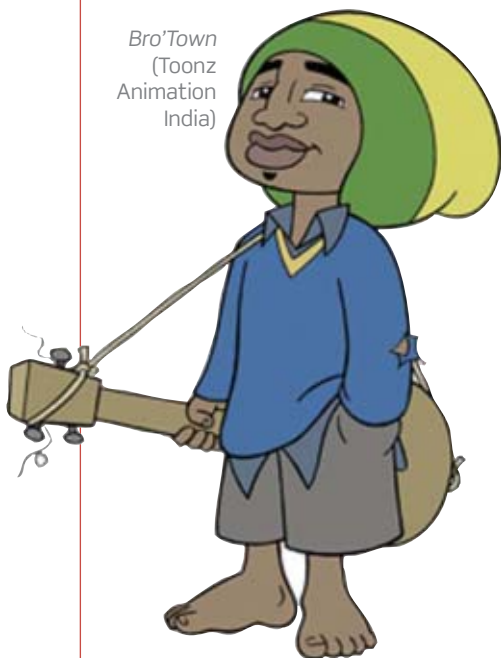


**Peter Keefe, CEO, Earthworks Entertainment:**

"It's all about getting your creative vision to as many happy replicator kid eyeballs as possible, especially in the new era where perspicacious, traditional analog TV net-

possible, especially in the new era where perspicacious, traditional analog TV net-

*Bro'Town*  
(Toonz Animation India)



complex international co-production deals. Coupling this with the wider accessibility and access to time, labor and money-saving technology has increased the total quantity of production as well as the variety of animation methods and styles available.

This year will find us working with some of the highest-quality talent on four different continents. We'll be in production on traditional 2D *Dork Hunters from Outer Space* (26x30), and on new episodes of *Legend of the Dragon* (39x24) as well as CG animation on our second feature-length Kong film, *KONG II: Return to the Jungle*."

work aggregators have begun to spy a diminishing audience and are in a bit of quandary as to what to do! Captivating minds and imaginations is still very doable due to all the new media platforms (digital, PSP, mobile TV, etc) that support the newly evolving kids portable play pattern reality."



**Gregory Payne,  
chairman, Foothill  
Entertainment:**

"The market for anime and anime-style programming is softening.

There seems to be a return to the more classical style of character design. We have a lot more completed shows on our slate this year. Among the shows we're bringing to the market: *Wish-A-Roo Park* is a 13x25 show about a magical world of puppets who encourage kids to use their *imagifunation*. *My Little Fox* (26x25) is a 2D animated series about an angel who has been banished to Earth. The 76-minute feature, *Toy Warrior* (produced by Seoul Movie) centers on a young boy who becomes a Toy Warrior after he's magically transported to the Land of Toys."



**Andrew Berman,  
exec VP of sales,  
IDT Entertainment:**

"The toon climate this year is more competitive than ever. However, we

are very fortunate to have very strong brand-driven properties which has enabled us to be quite successful in placing our titles. Our slate includes our Christmas special, *The Happy Elf*, which recently ran on NBC in primetime; our live-action/CGI kids series *Zixx* which will be on Cartoon Network, and our preschool animated show, *Wow Wow Wubbzy*, which will premiere on Nick Jr. in the fall of 2006."



**Thierry Rivard,  
managing director,  
Kayenta Productions:**

"After a couple of difficult years, the market is re-opening with new possibilities, new

business and financing models and more combinations of techniques and styles. We are moving forward with three different series, one mostly financed out of France (*Tiny Tyrant*), one a major co-production between France and the U.K. (*Frankenstein's Cat* with McKinnon & Saunders and the BBC), and yet another one (*Corrida Ketchup*), a series of shorts to be financed outside the usual TV circle. Every single project is difficult and needs a special strategy. We have to adapt constantly."



**Fernando Szew,  
COO, managing  
director, MarVista  
Entertainment:**

"The climate for toons continues to

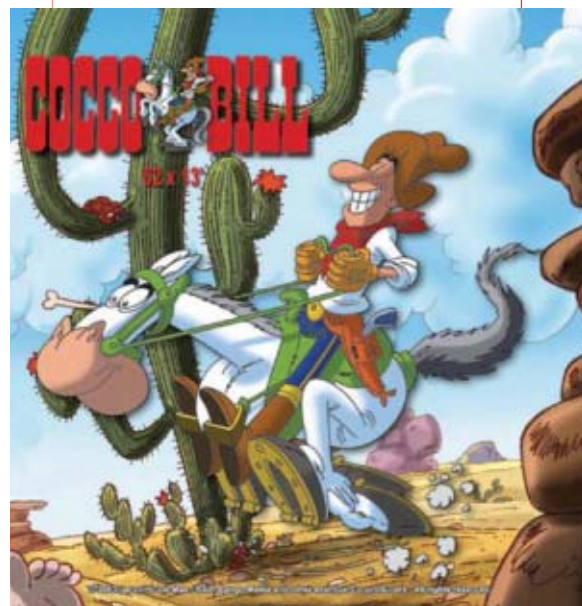
improve for right holders as new methods of delivery have increased the revenue potential. Technologically driven distribution channels which have been discussed for many years are now real and economic models for them are being figured out—thus creating viable businesses. We continue to lead the way with animated specials with wonderful new additions like *Romeo & Juliet—Sealed with a Kiss* and *A Fairy Tale Christmas*. Also exciting is the success of *Ribert & Robert's WonderWorld* in the U.S. market, airing on PBS."



**Andrew Fitzpatrick,  
chairman,  
Monster Distributes:**

"The animation market seems to have picked up. MIPCOM

and MIPCOM Junior were booming. I was impressed with *Twisted Tales*, the next project from Jam Media, which was launched at Cartoon Forum. The show's interactivity enables broadcasters to engage their audience in a way which has never been experienced before and to build community through participation via their website etc."

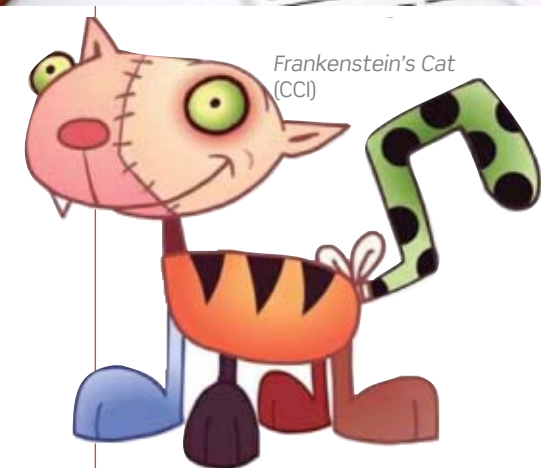


**Steven Ching**, the CEO of animation Hong Kong-based toon house **Agogo** will be at NATPE, along with U.S. rep Jan Nagel. Since it was established in 1990, Agogo has produced over 1,200 half-hours of TV animation. The company's hot new titles at the mart are **Nanoboy**, a series co-produced with Scrawl Studios and the Media Development Agency of Singapore, and **Cocco Bill** (co-produced with De Mas & Partners, S.r.l.). *Nanoboy* is a Flash-animated action-adventure-comedy mix aimed at the six-10-year-old auds, about a microscopic hero who fights little robots and powerful germs, while *Cocco Bill* (based on the graphic novels by Javovitti) is a Western parody featuring a fiery hero and his talking horse Slowtrott. They sure sound like a pair of winners to us. (For more info, visit [www.agogo.com.hk](http://www.agogo.com.hk).)





Miss BG  
(Breakthrough)



Frankenstein's Cat  
(CCI)



Jungle Beat  
(Monster Distributes)



**Christophe di Sabatino, co-president, MoonScoop:**

"Animation producers will need to think about developing their properties in multi-media formats, but it's a challenge the industry is perfectly positioned to meet. VOD, online, mobile and video gaming are all very

much suited to animation above other genres and increased outlets for product present a fantastic opportunity for both established companies looking to build brands and new talent looking to showcase their skills.

"Our slate this year includes new programming alongside returning shows such as *Code Lyoko*. With 45 more episodes of the series currently in production and key licensing partnerships in place, it's our most successful property to date, and we'll be looking to apply a similar strategy to our other shows."



**Tatiana Rodriguez, VP of programming and creative strategy, Nickelodeon Latin America:**

"The animation climate on Nick Latin America this year will consist of a 'visual revolution' encompassing a variety of animation each one with its own style and totally different from the next, whether they're traditional, anime or Flash. Among the shows we have in 2006: *Dougie in Disguise*, *Wonder Pets*, *Skyland*, *Kappa Mikey*, *Lola & Virginia*, *Catscratch* and *The X's*."



**Atul N. Rao, VP, creative affairs, Toonz Animation, India:**

"There's been a definite improvement in all fronts of the animation field. Traditional 2D is still active, but the demand for 3D, Flash and stop-motion is increasing. Our development and production slate includes licensed properties as well as original: Highlights include *Maharaja Cowboy*, *Frog Skool* and *Paddy's Pages*."

**David Wollos, partner, business development, Triple-Take Media:**



"In a world of VOD and various forms of downloadable content available from new sources everyday, the market is more challenging as well as promising. Content and the quality of that content continue to drive the market. Our slate of properties include *Crazy Pets*, *Winners Never Quit!* and *Going Topsy-Turvy*. I'm continuously impressed from properties that come from production houses such as Decode and Cartoon Network. The creative teams that work on shows such as *Hi Hi Puffy AmiYumi* and *Foster's Home for Imaginary Friends* have their minds and hearts in what works for their varied audience."



**Jerry Diaz, exec VP, TV-Loonland:**

"There seems to be a return to more traditional animation styles. But edgy is still the buzz word, along with good humor. We are very fortunate that we have such a vast catalog that our slate is always changing and evolving. This market we have a series of animated films and a new series (*Rudi & Trudi*) that will be ready for delivery in the fall. We'll continue to make a splash throughout the year with some of our new productions."



**John Siciliano, director of animation, Vee Pee Cartoons:**

"It seems like there should be more opportunity than there actually is. With the growth of all the new delivery platforms, there seems to be a lack of demand for original content or more of a lack of funding to make it possible. I'd have to imagine that as those platforms prove to be profitable over the funding for original content will be there to create it. If I had to say what impressed me most in 2005, I'd say the phenomenal growth of the *American Chopper* franchise. Last year, the brand really took off and each time I saw it, it made me feel good for the guys on the show." ■

## Executive Suite

# How to become future-proof and embrace the demise of the traditional broadcast model.



by Scott Dyer

**H**ere's a new thought: we're on the brink of a radical change in the way we distribute and consume content. Heard this one lately? Even if you were asleep during the sea change in the music industry, surely the staggering uptake of video-on-demand and the availability of popular TV shows on your iPod must give you pause. While many of us in the production business might claim to have seen this coming, the pace of this transformation is frightening. Not a week goes by without an article proclaiming the death of television, suggesting that we will soon all watch our favorite cartoons on tiny screens on our cell phones. Producers are left wondering which formats to produce and (more important) which buyers to court.

Consumers are becoming increasingly comfortable with on-demand media, and the traditional broadcast model of content consumption is undergoing a permanent transformation. Despite all evidence to the contrary, these changes are not driven by technology. Technology enables change, but it is the creation (and availability) of new models of use that ensures wide adoption. Tivo provided the user model to enable true time-shifting of television (although it could be done with a VCR a decade ago); iTunes provided the model for digital music consumption (though

and will soon move from the early adopters to the mass population.

I've written before about the power of the vertically integrated giants in the U.S. and the need for producers to think beyond the broadcast sale. At first

digital mp3 players existed before the iPod; new models for digital downloads, mobile video consumption and mobile games are being created now

glance, these new user models would seem to flatten the distribution chain and provide just the opportunity that producers have sought. Anyone can create a website and stream their content, and the new distribution platforms (from cell phone to handheld and beyond) are all hungry for content. Instead of a few broadcast giants holding the keys to distribution, we now have hundreds of new ways to reach consumers.

Therein lies the problem, however. Infinite choice is really no choice at all, and we haven't yet found a way to monetize this mile-wide (and inch-deep) consumer base. With no brand equity, and a niche focus, it is difficult to create a traditional "hit" in the new landscape. However, we are already seeing the emergence of the new aggregators who will provide the distribution brand equity of the new media landscape. These new brands are familiar—Yahoo, Google, AOL to name a few—but they will use very different paradigms to reach their consumers. Personalized, local and timely content shared within user communities will be the basis for success.

What's an

continued on page 40





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Executive Suite

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animation producer to do? The conventional market (broadcast) for animation will continue to decline. The strong growth of the DVD market has leveled off and will likely not resume, especially as other forms of on-demand viewing take hold. While new outlets for content are being created, the revenue models will take longer, and we're caught between the old and new. What new opportunities are being created? How should a producer prepare for this changed world?

First, producers must control and manage their rights. DRM (or digital rights management) is a hot topic now as content is sliced into many different windows and delivered in multiple formats and in multiple territories. The ability to take advantage of opportunity often hinges on the ability of the producer to identify and properly characterize the rights that have already been granted and those that are being requested. For example, does a broadcast right in one territory prevent an IP-TV deal in the same territory? Does VOD over cable collide with VOD over telephone? Is it the delivery system or the end use that determines overlap? Answering these questions (or at least tracking them and having a point of view) is fundamental to the new media world. We are faced with a new world in which one million 10-cent transactions are worth much more than a 10 thousand dollar license fee.

Producers must also embrace digital production techniques. This doesn't mean that every show need be produced in Maya or Flash, simply that the production line needs to be digital at every stage possible, in-

cluding designs, storyboards and backgrounds. These digital assets are the building blocks of content for every form of distribution media.

New markets and new consumption models demand content of varying length and format. Whether it is aimed for television, cell phone, DVD extras, or any other of the myriad ways content is repurposed today, we must



Neopets

Finally, and most important, we need to find and engage our audiences, wherever they might be. Wide distribution creates a smaller, though potentially more loyal, fan base for our content and products. These individuals are watching, chatting, gaming and interacting

simultaneously in a world where geographic boundaries are becoming irrelevant. To engage these audiences, we need to think broadly about not only our content, but about the ways in which our audiences will experience, interact and consume it.

Interactive communities, formed on the web, are an exciting new way to launch content. Strong brands (such as *Neopets*, *Trollz* and many others) are finding enormous popularity on the web. The ability to personalize and customize the viewer's experience and to connect the viewer with other like-minded fans, is a powerful brand-building tool. Cell phone games (which can be played locally or across the globe) are also finding legions of avid players. The large Internet aggregators (such as AOL) are proving that their audiences are engaged, loyal and (importantly) measurable.

Taken as a whole, these developments offer some solace to the producers of animated content. A devoted, enthusiastic audience is waiting to appreciate our work. They will do so, however, on terms and at times that only they will define and control. ■

**Scott Dyer is the executive VP of development and production at Toronto-based studio Nelvana.**

**"We are faced with a new world in which one million 10-cent transactions are worth much more than a 10 thousand dollar license fee."**



produce material that can be easily cut, folded and manipulated. Half-hour shows need interstitial content produced along the way; 11-minute episodes should join to form longer DVD releases; DVDs should contain bonus material. Cell phone content is rarely longer than 30 seconds. Our production techniques and stories must be mindful of this new reality.



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06

# I'll Have That Toon to Go

Mobile animation is still evolving, but this growing sector presents opportunities for enterprising minds nonetheless.

by Karen Raugust



AT Merchandise's  
Crazy Frog

Over the past couple of years, it's become difficult to discuss the future of animation without bringing in the inevitable modern development in the field: multiplatforming and the booming mobile market. An increasing number of carriers offer streaming animation, but content providers, aggregators and carriers are still experimenting to see what works—creatively, technically and financially.

"At this point, all kinds of content is interesting to the carriers," says Dana Witt, business development manager at IN-FUSIO North America. "As the market matures, so will the consumers' requirements for the kind of content they will want to purchase." IN-FUSIO distributes a channel called SmashTV, featuring both animated and live-action shorts, over the Sprint network.

Much mobile activity to date is based on high-profile properties. Sprint has channels with Cartoon Network, Nickelodeon and Classic Media, for example. "The mobile content market in its infancy is dominated by licensed brands," says Paul Comben, director of licensing agency AT Merchandise Limited and founder of licensing consultancy Mobile Brands. But he adds, "Original IP will increasingly emerge from the mobile platform as it grows."

AT Merchandise represents *Crazy Frog* (a.k.a. *The Annoying Thing*), one of the first mainstream properties established on the mobile platform. It

was launched on the Internet in 2002 and licensed by mobile content publisher Jamster in 2004. Its popularity, especially in Europe where it has generated millions of downloads, has led to a merchandising effort encompassing 60 licensees in 40-plus countries. (Al Ovadia & Associates represents *Crazy Frog* in the U.S.)

Fun Little Movies, a content aggregator offering both live action and animation on a channel distributed through Sprint, SmartVideo and other global partners, seeks original content.

"We are very interested in developing work as well as distributing it," says Frank Chindamo, president and CEO. "The opening is now.



Cartoon Network's  
Scooby-Doo

There's a lot of confusion and noise in the marketplace, but there's room for made-for-mobile content that uses the interactivity of the handset and the time constraints to its advantage."

Fun Little Movies sponsored a contest at mobilemediafest.com and will screen the winners, including *Random Acts of Kindness* by Tamara Bick, at NATPE. Other FLM content providers include Face2Face and Puppet Greetings.

As technology improves—including the introduction of advanced networks and increased functionality for handsets—not only will the animation itself become more sophisticated, but financial prospects and promotional opportunities will grow. Cookie Jar Entertainment, for example, is working on some initiatives that would allow a cell phone user to unlock special content by taking a photo of a certain type of printed logo. This technique is already established in Japan, according to Kenneth Locker, Cookie Jar's senior VP of digital media.

Content providers also are



Cookie Jar's  
Gerald McBoing Boing

continued on page 44



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Matt & Mike Chapman, Homestar Runner

Matt & Mike Chapman provide the voices and share creating the writing, music, and animation for the Flash® cartoons at HomestarRunner.com. Since January of 2000, Matt and brother Mike have been putting cartoons on their website for people to watch for free, ad-free. For the last couple years, the Atlanta-based site has been supporting itself, the Chapman boys, and their staff of 3 from merchandise sales alone. Take a step back in time as Mike and Matt Chapman show how they still use Flash® 5 to make the weekly cartoons featured on HomestarRunner.com. Learn the secrets and not-so-secrets of making a 3-5 minute cartoon every week. Hear about their six years on the web, watch some of their stuff, and learn how they've managed to make a living doing something they like.



### Cut, Paste, Animate: Collage Animation

Evan Spiridellis, JibJab Media

Spiridellis is the co-founder of JibJab Media, which creates original entertainment online. His work has screened at Sundance, SXSW, Palm Springs International Film Festival, and won awards at the Ottawa Film Festival, Cannes Lions International Advertising Festival, and D&AD. JibJab's 2004 election parody "THIS LAND" was seen over 70 million times and Spiridellis appeared on the Today Show, Tonight Show, and NBC Nightly News. Last August, Peter Jennings named Evan and his brother, Gregg, "Persons of the Week."

Flash is not limited to using pure vector graphics. By using Adobe Photoshop, a number of assets can be created that come to life through the aid of Flash. In this session, Evan will take audience members through the production process used to create JibJab's blockbuster shorts "This Land" and "Good to be in DC". Asset preparation and animation techniques will be demonstrated. By cutting and pasting, a talented animator can bring isolated assets to life in Flash.



### The Evolution of Flash® Animation: Bedrock Revisited

Sandro Corsaro, Crest Digital

Sandro Corsaro has worked in creative development for Warner Bros. Animation, MTV Networks, and Sony Pictures. Specializing in Flash® animation, Sandro Corsaro has created projects for clients such as Intel, Mattel, and MCA Records. Among his many personal endeavors have been two published books: The Flash Animator and Hollywood 2D Digital Animation and The New Flash Production Revolution. In them, he shares his distinctive techniques for applying traditional animation principles in the Flash environment. As an accomplished author and animator, Sandro has spoken at Siggraph, NAB, Flashforward, and on G4Tech TV.

As Flash muscles into broadcast design, artists and executives are rallying to get Flash productions off the ground. Utilizing proper asset management and creative multitasking, animation work done in Flash can drive down the cost of production to fractions of its traditional counterpart. The key to deriving such low budget costs comes from understanding how to economize the artwork, a technique that heralds back to optimizing Flash animation for web delivery. The session will include numerous drawing demonstrations illustrating why the digital drawing tablet will someday be as highly regarded as the discovery of the animation cel. Dozens of traditional animation principles will be colorfully explained and then drawn into the Flash broadcast environment.

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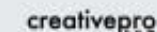
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Mondo Media's  
*Happy Tree Friends*

#### Mobile

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trying to figure out how to create a viable business model. Typically, carriers and content publishers share revenues on a 50/50 basis, with publishers then splitting their portion with content creators. But total revenues are small. "It's a good time to be creative, but it's a lousy time to get paid," says Chindamo.

"The mobile video market is still an emerging market," Witt agrees. "At this point content providers are creating a beachhead."

#### Simplicity Sells

Asia and Europe are ahead of North America in mobile video, both technically and culturally. "Put it this way: There are 1.1 million users of mobile video in the U.S. right now, and 70 million in Japan alone," says Chindamo. For that reason, content providers should make sure their content translates to a global market. "The simpler the better. Simple concept, simple animation, and short."

Mobile content tends to be promoted more heavily abroad. In the U.S., most promotional activity occurs on the handset itself; in other countries, "off-deck" promotion is com-

mon. Mondo Media has licensed its property *Happy Tree Friends* to several mobile companies in Europe for downloadable episodes, wallpapers, ringtones and Java games, and recently Matt Hantau, VP of licensing at Signatures Network, Inc., the worldwide licensing agent for *Happy Tree Friends*, negotiated a partnership with Starwave for the U.S. market. In Europe, reports Mondo CEO John Evershed, the content was promoted on MTV International, where the *Happy Tree Friends* TV show airs. Ads featured a text code that enabled the user to immediately make a transaction

for a game or animation clip. "That call to action really drives game sales," he says, noting that a *Happy Tree Friends* title was among the top four European mobile games last summer.

Many content providers advise treating the mobile phone as part of an overall entertainment strategy, linked to online and on-air exposure, rather than a stand-alone platform. "We look at them all as integrated media platforms," Locker explains. "Mobile is great, but we want it to be integrated into our strategy. It's the next convergence platform."

The main thing to remember about the mobile market today is that it's ever-changing. "It's really dynamic at the moment," reports Evershed. "Even the major carriers would say it's a moving target and that things are just constantly evolving."

Still, now is the time to get involved. "If you get in now, you have a much, much better chance of being a leader," says Chindamo. "Once the technology is perfected, the market will be too crowded." ■

**Karen Raugust is a Minneapolis-based business writer specializing in animation, publishing, licensing and art. She is the author of *The Licensing Business Handbook* (EPM Communications).**



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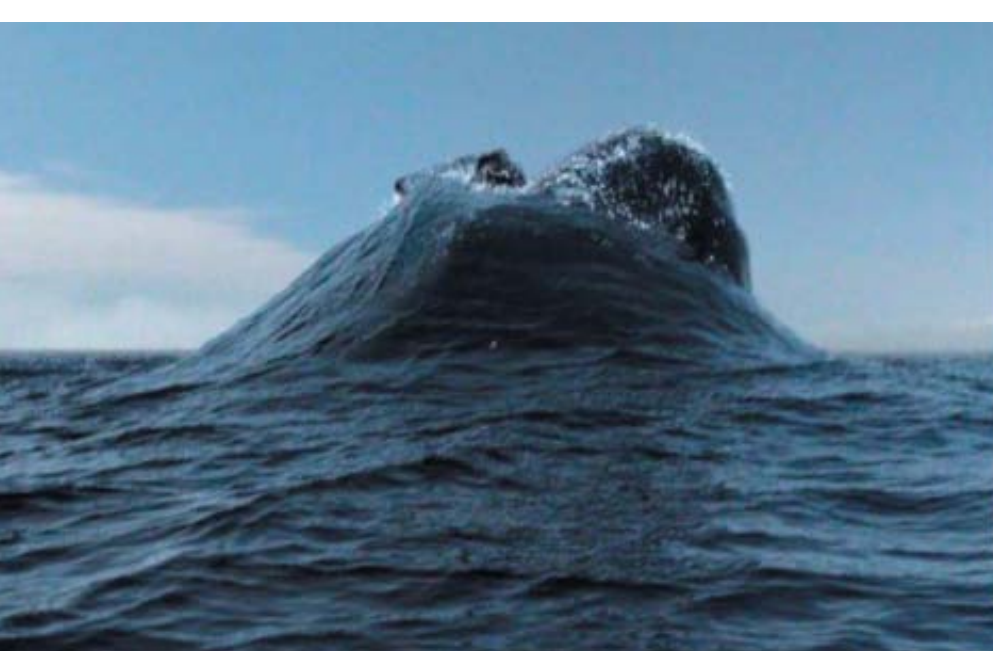
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## State of the Art

# Water Supply

How Germany's Scanline poured some amazing CG water into a local shark feature. **by Barbara Robertson**

**T**his month's question comes to us courtesy of Markus Kurtz: "A company in Germany called Scanline is doing really good water. I heard that they did CG water for a shark movie. The still frames on their website are amazing. I'd be interested to know how they are doing that. What software? What renderer? How long does it take? And does it look as good in motion as in the stills?"

The "shark movie" is actually *Megalodon*—*Hai Alarm auf Mallorca* and indeed, CA Scanline Production, an effects studio in Munich, Germany, created the CG water. Stephan Trojansky, now managing director of the studio, was head of R&D at the time and visual effects supervisor for the 2004 show. He took time during a special vacation in Thailand to answer Kurtz's question.

First, we had to know what a Megalodon is. "It was a giant 20-meter prehistoric shark that was brought back to life in a scientific lab in the Mediterranean Sea," he says. "He escapes and starts to attack people, boats and, of course, like in every shark movie, a helicopter."

There aren't many trained sharks avail-

able, so this shark was an effect and the ocean it interacted with was CG. All told, Scanline created 182 shots of creatures interacting with CG water. But, the water is what Kurtz, *Stealth*'s fire-maker, wants to know about, not the creatures.

To create the water, the studio used Flowline, its proprietary simulation software. They had been working on the

software since 2000, but when this project came along, they maxed it out.

"Back in 2000, it was more of a fun toy," says Trojansky, "but over time it had evolved. We didn't have much time to accomplish the effects so instead of having a large army of artists create tons of elements until a shot is done, we decided to push Flowline to the level where it would provide us with close-to-final images."

Once software development was finished, the team finalized the 182 shots in three months. How? "The workflow was quite simple," Trojansky says. "After the character animation has been finished the effects artists basically filled the surrounding environment with water and that's it."

That's it? That's what he says: "Since Flowline is completely based on physical laws, in 95% of the shots the effects artists just had to start the simulation and the rendering. All the interactions between the water and the shark—the waves, bubbles, splashes, spray—were calculated by Flowline automatically." In addition, the motion and pressure of the water affected the Megalodon's sharky skin and its gills, which added realistic secondary motion on top of the character animation.

When the director had specific requests, the artists changed parameters

*continued on page 48*





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### Step into Liquid:

Germany's Scanline developed its proprietary simulation software Flowline to help create the 182 vfx shots in the shark project *Megalodon—Hai Alarm auf Mallorca*.



### State of the Art

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to, for example, tighten or loosen the surface tension of the water on the shark's skin so that it would drip off more slowly, or increase the amount of air pushed into the water by the shark's fins when it was thrashing around. The new parameters then affected every splash and drop of water.

All this was possible because the software includes multiple simulation engines, not just one type. "It can do everything from full 3D simulations in the foreground to simple 2D simulations in the far background for optimization," Trojansky says. "Each engine has an advantage in different situations."

And, also because the software runs all the different types of simulation at the same time, including the splashes and fine spray. "In the render, Flowline connects all surfaces like the big connected chunks of ocean water, splashes, spray and foam as well as atmospheric elements, so there's no need to separate them during rendering," he says.

To get close-to-final images from the simulation, the studio has developed special shading techniques for rendering surface and volumetric water that integrate into third party raytracers. That means the classical raytracing techniques like reflections, refractions, caustics and global illumination all work with the water. Flowline calculates all the intersection tests and atmospheric values as well as the volumetric shadowing,

caustics and lens flares like on the diver's helmets. "A volumetric light ray that passes the sharks under water can light up the skin using diffuse lighting effects like global illumination," says Trojansky.

Because the simulation software is integrated within Alias' Maya and Autodesk's 3ds Max, it wasn't necessary for artists to import the water or export the CG shark; the two were rendered together.

"We didn't use any practical water elements," Trojansky says. "Our philosophy on that show was to create as much of the final image as possible during the rendering. So, instead of splitting everything into multiple layers and having a long compositing process, we rendered most of the shots in one-pass. Water has a lot of clearly defined physical properties. Because we simulated and rendered based on these properties the final renders were already pretty much what we wanted as final results."

"When you're dealing with highly reflective, refractive and volumetric surface, the interaction between all the surfaces is where the realism comes in," he explains. "By rendering everything in one pass we got all these elements for free without cheating. In the past the only way had been to try to cheat reflections, caustics etc. between different CG and practical elements, by rendering many passes and trying to adjust them to make them 'feel real' in a composite."

For example, Trojansky says that when the *Megalodon* was swimming just under

surface of the water, you could see the shark's reflection in the water and the water's caustics on the creature, as well as the correct reflections and refractions of the creature and the water's surface in the bubbles and vice versa.

"This simplified method of one pass rendering adds a complexity and realism that you just can't fake with traditional methods," he says.

Which brings us to the million-dollar question: How long does all this complex rendering take? Are you sitting

down? "The speed of Flowline enables us to use full 3D fluid simulations even for previs. We just finished another show called *Stormflood* where the previs stage for about 30 shots with water rushing through the streets of Hamburg took one artist just one week. These previs shots are fully raytraced and rendered within seconds. Final production images take about a half an hour in 2k depending on the complexity of the shots.

"You need the fast turn around times to react to the wishes and changes of the director," Trojansky says. "Especially when you have a high shot count, you simply don't have the time to wait for days or week for the simulation of one single shot."

As for whether the water looks as good when it's moving as it does in the stills, Kurtz can see for himself now: Trojansky has put some clips on the website [www.flowlines.info](http://www.flowlines.info).

Now, for Trojansky's question. We're back to fire! "The last movie I had time to see was Episode III, so I'd say the best question is: ILM did some really beautiful work with the lava for Episode III. I'd be interested in hearing about the blend of digital and practical elements." So, get out your Star Wars DVD and get ready for next month. ■

**Barbara Robertson is an entertainment journalist who specializes in computer graphics, animation and visual effects. If you have a State of the Art question, you can e-mail her at [brobertson@animationmagazine.net](mailto:brobertson@animationmagazine.net)**



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# A Day in the Life



5:30 AM Marie Pavlich, "Director of First Impressions," takes Edgar & Ellen's pet, uniquely named Pet, for a walk before work begins.

This month, our friends at Chicago-based entertainment company Star Farm give us a tour of their creative and fun-packed lives. The indie house is behind the multi-media hit phenomenon *Edgar & Ellen*, which centers on a pair of troublemaking twins in the town of Nod's Limbs.



8:47 AM Edgar & Ellen advise Star Farmers on how they envision their stars (and Pet's) rising.



9:30 AM Co-founder of Star Farm and Illustrator of the Edgar & Ellen book series, Rick Carton engages in a fierce one-eyed staring contest with Pet.



11:14 AM Edgar & Ellen spy on Chief Production Officer, Barbara Ferro, Illustrator Rick Carton, and Associate Producer, Brian Behling as they talk about the diabolical plans for *Edgar & Ellen's* animated TV series.



12:15 PM A light bulb goes off for Brand Manager Maureen Dilger when looking at the *Edgar & Ellen* board game and puzzle produced by Mattel.



1:11 PM Associate Producer Brian Behling takes a break to play on *Edgar & Ellen's* website, [www.edgarandellen.com](http://www.edgarandellen.com). Yes! He got through 13 floors!



1:17 PM Global publishing guru Cary Erickson basks in the glow of the new *Edgar & Ellen* book displays just in time for the US re-launch of *Edgar & Ellen's* first two books, *Rare Beasts* and *Tourist Trap*.



2:35 PM Chief Marketing Officer Colleen Fahey practices for her classroom research visits by reading a story to an ever-attentive Pet.



2:54 PM Co-founder of Star Farm, Sara Berliner tries out a new winter look to get Pet's fashion advice.

3:12 PM Robbie Mehoke completes another international book deal ... All in a day's work for this super girl.



4:12 PM As usual, Edgar & Ellen prepare their next trick. Good luck, writer Kathryn Achenbach.



5:23 PM *Edgar & Ellen* Illustrator Rick Carton prepares for an animation workshop with kids from Star Farm's Advisory Boards by drawing one wickedly funny scene after another.



6:15 PM Star Farm CEO and cofounder Patricia Lindsay and her right hand Farmer, Robyn Krysiak, wrap up the day and look at the crazy schedule that will begin again in the morning.



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## AUTHORIZATION I. A. T. S. E. & M. P. M. O.\*

I, \_\_\_\_\_, (\_\_\_\_\_) \_\_\_\_\_  
(Please print your name) (Your home telephone)

of \_\_\_\_\_  
(Please print your home address, city, zip)

\_\_\_\_\_  
(Please print your job classification (animator, layout, etc.)) (Your Social Security number)

authorize IATSE & MPMO\* to represent me in collective bargaining and to negotiate and conclude all agreements with my employer, \_\_\_\_\_,

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regarding the terms and conditions of my employment. If the union obtains an agreement with my employer, I understand that I am free to negotiate more desirable terms on an individual basis. I understand that when the majority of employees authorize union representation, recognition from my employer may be obtained without an election.

X \_\_\_\_\_  
(Please sign here) (Today's date)

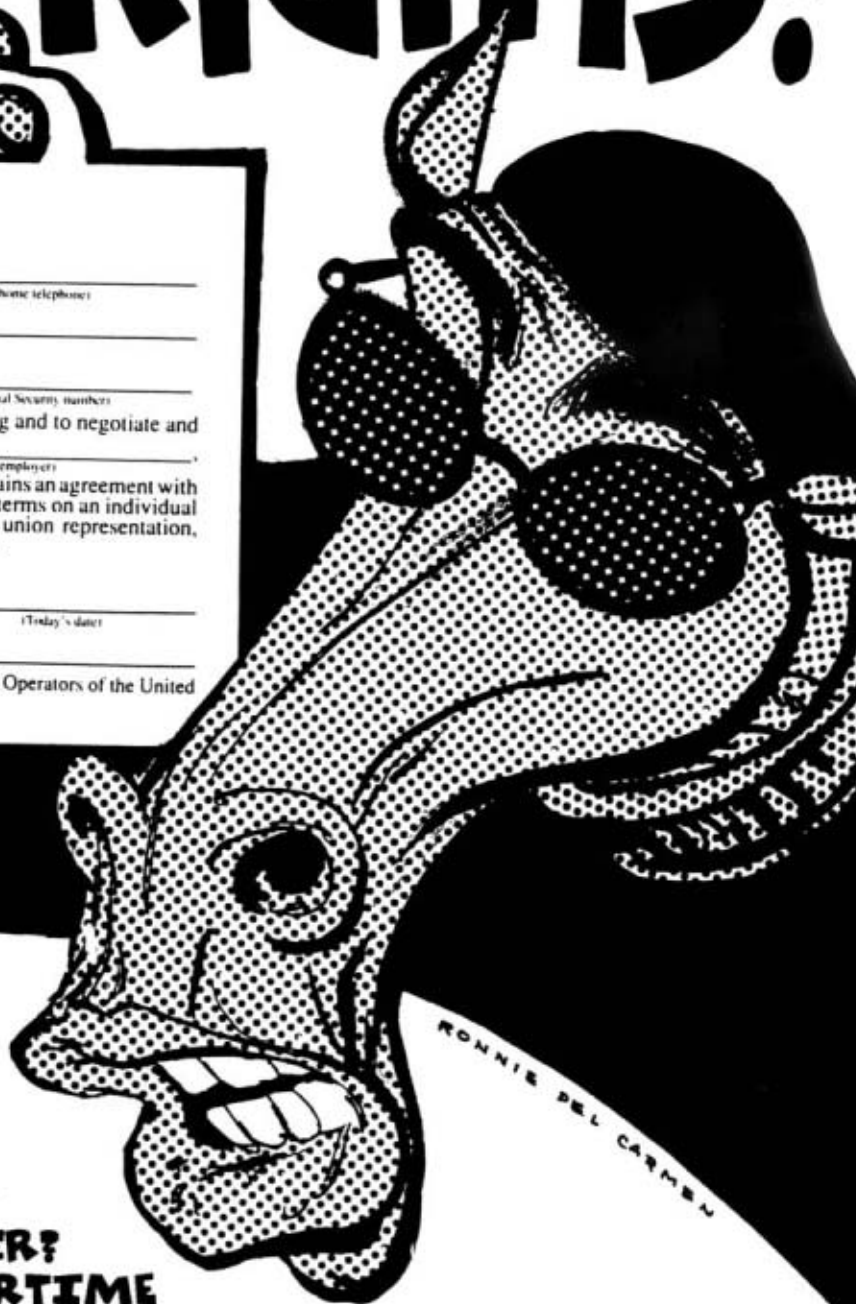
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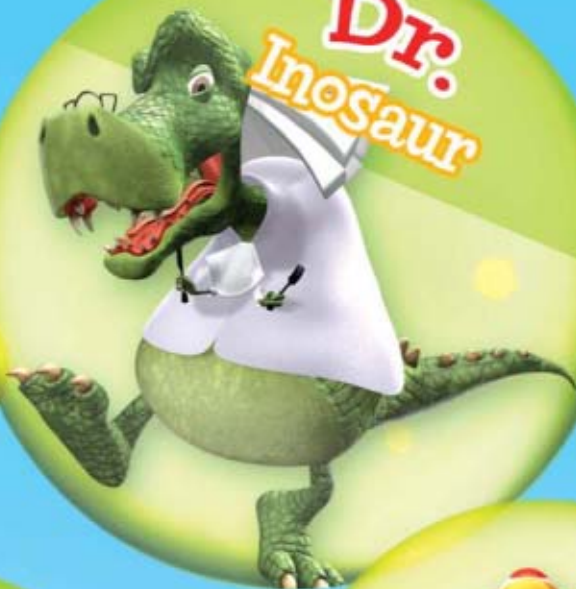




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